

Lib 1

Tutor for the
Diction

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The *Compleat Tutor* for the V I O L I N.

The first thing to be learnt is the Scale of the Gamut as it is here subjoyn'd.

The Fourth or biggest String } 3^d. String } 2^d. String } The First or Treble String

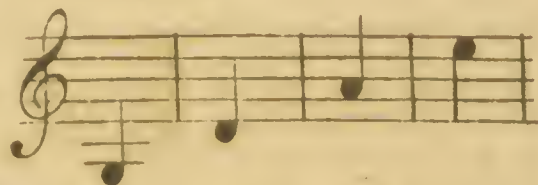
String	Position	Fingering	Name
3 ^d . String	0		Gfolreut
	1	1	Alamire
	2	2	Bfabemi
	3	3	Cfolfaut
2 ^d . String	0		Dlafolre
	1	1	Elami
	2	2	Ffaut
	3	3	Gfolreut
1 st . String	0		Alamire
	1	1	Bfabemi
	2	2	Cfolfaut
	3	3	Dlafolre
Treble String	0		Elami
	1	1	Ffaut in alt.
	2	2	Gfolreut in alt.
	3	3	Alamire in alt.
	4	4	Bfabemi in alt.

Next it will be requisite for the Learner to get these Names by heart, having a particular regard to every Line and Space, as also to the respective Notes that are on them, that he may be able to know and tell their proper Names, readily whenever he shall see them in any Place or Lesson, what so ever.

The

The next thing which is to be Learnt is the Method of tuning the Violin, which must be by Fifths; thus the Fourth or biggest String open will be Gamut, or rather Gfolreut; the third String open Dfolre; the Second String open Alamire, and the first or Treble String open will be Elami, Example.

But if you cannot put your Violin in Tune by the help of the former direction do it thus, measure out the Seventh Line (from the Nut) which is drawn across the Strings in the ensuing Example, and draw with a little Ink a Line over the Finger board, at the same distance from the Nut, as that Line, having done thus, screw up the Treble String to as high a Pitch as it can moderately bear, then put your little Finger on the aforementioned Mark on the second String and cause that to give the same sound as the Treble String doth when 'tis open: afterward put your little Finger on the same Mark on the third String, cause that to have the same sound as the second Stringth when open: and lastly observe the same Method in tuning the 4th.



Directions how to play off the several Notes mark'd in the Scale of the Gamut.

Hold the Violin with your left Hand about half an Inch from the bottom of its head, which is generally term'd the Nut, and let it lie between the Root of your Thumb and that of your fore Finger, then you may proceed to the playing off all the Notes specified in the Scale of the Gamut, to which purpose it ought to be observ'd that there are four Notes appertaining to the fourth or biggest String, (Viz.) Gfolreut, Alamire, Bfabemi, and Cfolfaut, Now Gfolreut is to be play'd open, Alamire, must be stop't with the fore Finger of your left Hand, almost at the distance of an Inch from the Nut: Bfabemi with your 2^d Finger about half an Inch from the first: and Cfolfaut with your third Finger close to your second.

The third String hath in like manner four Notes, which are these (Viz.) Dlafolre, Elami, Ffaut and Gfolreut: (on which

last the Cliff is commonly placed on) Dsolre is struck open. Elami, is to be stopt with your fore Finger, about an Inch from the Nut. Ffaut with your second Finger close to the first; and Gsolreut with your third Finger three quarters of an Inch from the second.

The second String hath also four Notes (Viz.) Alamire, Bfabemi, Csolfaut, and Dlasol; now Alamire, must be struck open, Bfabemi, is to be stopt with your fore Finger about an Inch from the Nut: Csolfaut with your second Finger close to the first, and Dlasol, with your third Finger about three quarters of an Inch from the second.

The first or Treble String hath five Notes usually appropriated thereto, which are these (Viz.) Elami, Ffaut, Gsolreut, Alamire and Bfabemi. strike Elami open, stop Ffaut with your fore Finger, very near the Nut. Gsolreut with your second Finger about three quarters of an Inch from the first. Alamire with your third Finger at the same Distance from the second: lastly you must stop Bfabemi with your little Finger half an Inch from the Third.

It will be necessary likewise to take notice that all the Notes on the first or Treble String, excepting Elami, are termed in Alt, for distinction sake, and that the first Note of every String must be drawn with a down Bow.

Of Flats and Sharps.

Where as the greater Part of the Notes in the Gamut are divided by half Notes, commonly call'd Flats and Sharps, the former whereof are Mark'd thus (b) The other thus (#) There is another Mark that you will often meet with, call'd a Natural which is Mark'd thus (n) And signifies the takeing off the Flat or Sharp, and causing the Note to have its natural Tone.

It may not be amiss to subjoyn the whole Scale of the Gamut ascending wherein all these half Notes are delineated, and at the same time to shew with what Fingers they are to be stopt. Where the Cypher (o) is set underneath any Note it

signifies that such a Note must be play'd open. the Figure (1) Is the first Finger. the Figure (2) is the second Finger. the Figure (3) Is the third Finger. but wheresoever you find a Figure plac'd under a Note, and the same Finger under the next it denotes that the same Finger must be stopt about half an Inch farther than it was before.

<p>Fourth String</p> <p>G A A B B C C</p>	<p>Third String</p> <p>D E E F F G G</p>
<p>Second String</p> <p>A B B C C D D</p>	<p>First String</p> <p>E F F G G A A B B</p>

If you cannot readily attain to stop in tune you may then have recourse to the ensuing Example where in the Strings of the Violin are represented and divided into several Frets

Example of the Time

Common Time	Triple Time
<p>Semibreve</p>	<p>Minums</p>
<p>Minums</p>	<p>Crotchets</p>
<p>Crotchets</p>	<p>Quavers</p>
<p>Quavers</p>	<p>Semi . . Quavers</p>

These are two sorts of Time (Viz) Common and Triple.

do by removing the Bridge a little forwarder
 paper pasted on the Neck of your Violin, at the
 stop in Tune to a very great Nicety.

The Nut				
G	D	A	E	
ab	eb	bb	F	First Finger
A	E	B	f#	
bb	F	C	G	Second Finger
B	f#	e#	g#	
C	G	D	A	Third Finger

ch directs you to stop in all the Shifts, for
 ble Shift is upon the seventeenth Line, the last
 be done, and then move the whole Hand higher
 with the same Finger.

The Nut				
G	D	A	E	
g#	d#	a#	e#	
ab	eb	bb	F	First Finger
A	E	B	F#	
a#	e#	b#	f#	
bb	F	C	G	Second Finger or half Shift
B	f#	e#	g#	
cb	gb	db	ab	Third Finger or whole Shift
C	G	D	A	

Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forward or backward, as occasion requires. Measure with a pair of Compasses each one of these Lines, either with Ink, or bits of Paper pasted on the Neck of your Violin at the same distance as they are in this Example: then you may utter several every Note, and with a little Practice learn how to stop in Tune to a very great Nicety.

The Fourth or biggest String

The Bridge

The Third String	<div>The Nut</div> <div><div>G</div><div>D</div><div>A</div><div>E</div></div> <div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div><div>$\sharp f$</div></div> <div>First Finger</div>
The Second String	<div><div>$\sharp b$</div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div></div> <div><div>A</div><div>E</div><div>B</div><div>$\sharp c$</div></div> <div>Second Finger</div>
The First or Treble String	<div><div>C</div><div>G</div><div>D</div><div>A</div></div> <div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div><div>$\sharp f$</div></div> <div>Third Finger</div>

When you are pretty well acquainted with the manner of *Stopping* according to the former scheme you may proceed to this which directs you to stop in all the Shifts, for Example the first Shift which is called the half Shift is upon the fifth Line the whole Shift is upon the eighth Line the double Shift is upon the fourteenth Line the left Shift is on the twentieth Line. Note that in shifting you must put your first Finger on that Line or Note where the Shift is to be done and then move the whole Hand higher accordingly. Note also that as G \sharp and A \sharp or A \sharp and B \sharp or also D \sharp or E \flat are not the same Notes you must not stop them with the same Finger.

The Fourth or biggest String

The Bridge

The Third String	<div>The Nut</div> <div><div>G</div><div>D</div><div>A</div><div>E</div></div> <div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div><div>$\sharp f$</div></div> <div>First Finger</div>
The Second String	<div><div>$\sharp b$</div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div></div> <div><div>A</div><div>E</div><div>B</div><div>$\sharp c$</div></div> <div>Second Finger</div>
The First or Treble String	<div><div>C</div><div>G</div><div>D</div><div>A</div></div> <div><div>$\sharp c$</div><div>$\sharp d$</div><div>$\sharp e$</div><div>$\sharp f$</div></div> <div>Third Finger</div>

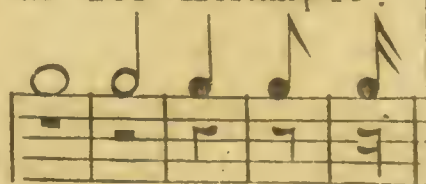
Common Time is Mark'd thus (C) and must be play'd flow or thus (C) which shews a faster Motion, and thus (D) to denote a brisk Movement. Triple Time is mark'd thus ($\frac{3}{2}$) to signify a grave Movement, or thus ($\frac{3}{4}$) which Mark is usually prefixt to flow Airs, or thus (3) which Mark serves for Minuets or light Tunes, or thus ($\frac{6}{8}$) which last Mark is generally set before Jiggs and Paspes, a Semibreve is the length of two Minums, 4 Crotchets, 8 Quavers, and 16 Semiquavers, and ought to be held as long as you can distinctly tell 1, 2, 3, 4. therefore according to the Mark set at the beginnig of any Lefson whether it be flow or quick, you must alter the telling of these Numbers flower or faster.


Triple Time is multiplied by three and consists of one prickt Minum, 3 Crotchets, 6 Quavers, and 12 Semiquavers in a Bar, a Bar is a Line drawn acrss the five Lines of the Scale, as in the Example; a double Bar is set as occasion serves to shew that the Strain ends there, and must be play'd



twice over; a Repeat is mark thus (:S:) and signifies that such a Part of a Song or Lefson; must be sung or play'd over again from that Note whereon it is plac'd, furthermore in most Lefsons you'll find a Dot, or a Prick, on the side of a Note, which signifies that such a Note whereto this Dot is fix'd, must be held half as long again as the time of the Note itself, whether it be Semibreve or Minum, Crotchet or Quaver, As for the Tails of the Notes they may be turn'd upwards, or downwards, provided the Heads be made full and fixt in their proper Places; there are also as many Rests, or marks of silence as there are Notes, as for Example.

And when you meet with any of these you are to cease playing according to their Lengths; A Pause is Mark'd thus (•) And shews



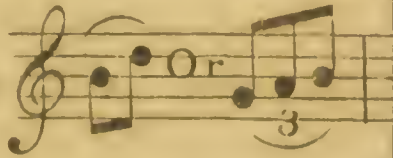
that the Note on which it is plac'd must be held out beyond it's common length, and is often plac'd on the last Note of a Lefson; there remains now the explaining certain Marks which are usually set at the beginning and end of the Staves, the first whereof is that of the Cliff mark'd thus  The other is that of a Direct & is Mark'd thus w and serves to shew the place of the first Note in the next Stave; some other Notes are also inserted in most Lefsons (Viz) Flats & Sharps, that have been already described in the preceeding Example.

Example, therefore I shall only add here that the Flats are used for Elami, Bfabemi, and Alamire, & if one or more of these Flats be plac'd next the Cliff, it ought to be understood that all the Notes on that Line or in those spaces where they stand, must be play'd Flat throughout the Lesson, unless you meet with a Natural, or Sharp, prefixt to any of them, shewing that, that particular Note must be play'd Natural or Sharp. the Sharps are generally applied to Ffaut, Cfolfaut, & Gfolreut, so that all the Notes found in those places are to be play'd Sharp, unless a Flat or Natural any where intervenes.

Of the usual Graces.

The first is call'd a Beat, and is mark'd thus + it proceeds from the Note below that Note on which it is made, and must be heard a little before the Note is drawn with the Bow, as for Example in playing Bfabemi, you must first touch Alamire open, and then beat down Bfabemi with your fore Finger,

A Shake is mark'd thus (r) and comes from the next Note above, thus when you shake Ffaut, the grace is taken from Gfolreut, which you must strike a little and then shake it off, but before to let the proper Note be heard at last. A Deminitive Note is Mark'd thus (f) or thus (ff) and must be express'd to sweeten or grace the Note following without being reckon'd into the Time.

There is another grace call'd a Slur and mark'd thus — which is sometimes set over two, three, or more Notes, to shew that all the Notes comprehended within it must be drawn with one Bow, as it appears  from the Example, moreover you will sometimes find a figure of three plac'd on three of such Notes, which signifies that any three Note whereon it is plac'd, are to be play'd in the same time as if there were but two of such Notes.

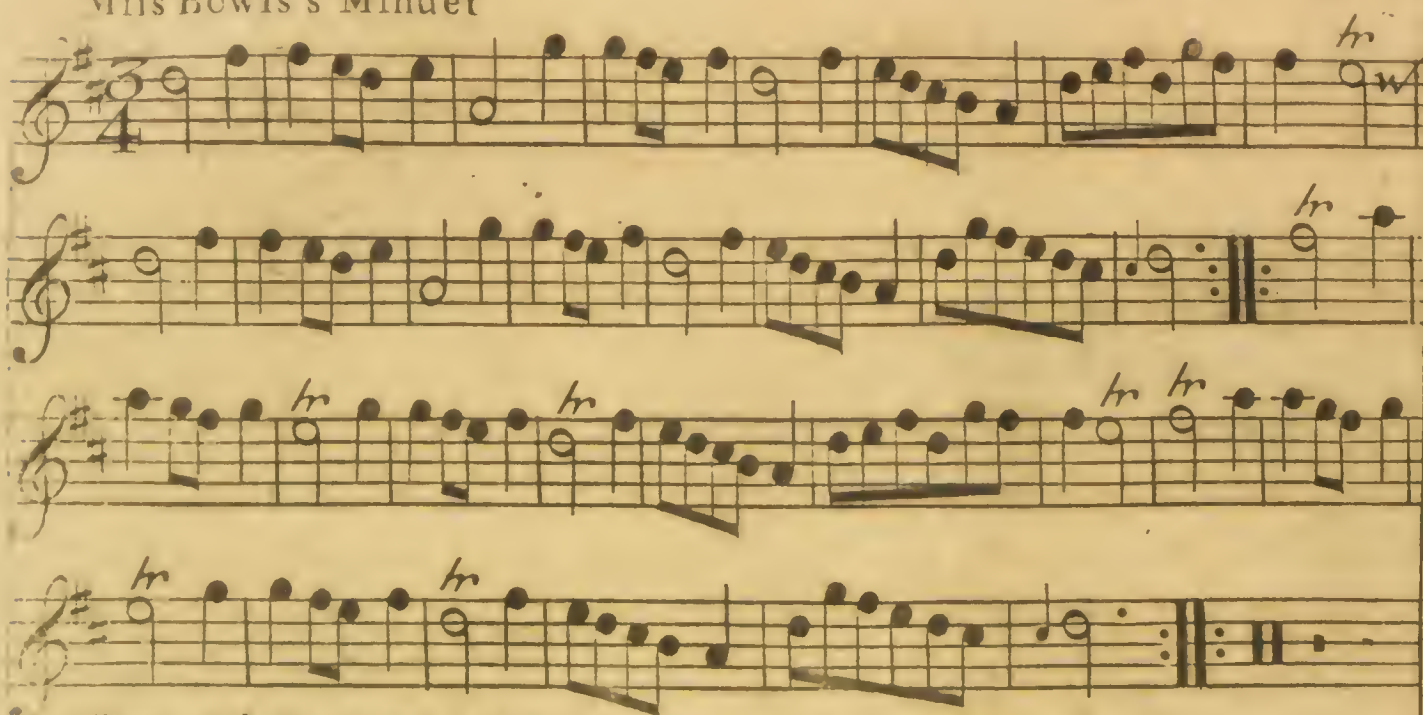
The method of Bowing in Common Time.

It is difficult to lay down any certain Rules for the use of the Bow, by reason the direction of divers Masters & the methods of Practitioners, are very different, nevertheless it may not be improper to exhibit some remarkable observations on this Subject.

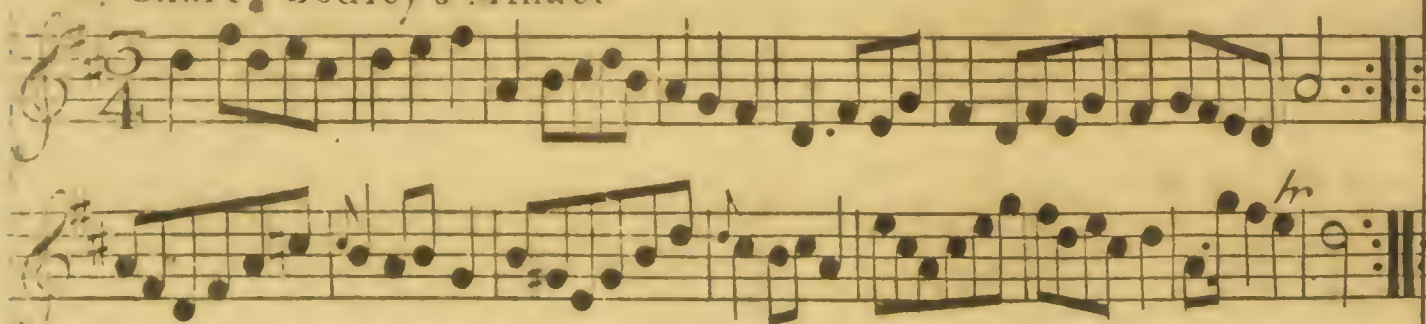
When three Minims are included in a Bar, the first must be struck with a down Bow, and the two last, with up Bows, or otherwise you may play off the first with a down Bow, the Second with an up Bow, and the third with a down Bow, but you will soon perceive the first Direction to be the best, when three Crotchets are found in a Bar, and four Quavers in the next then strike the first Crotchet with a down Bow, and the other two with up Bows, to the end that you may the more conveniently begin the four Quavers in the next Bar, drawing your Bow downward.

Handwritten musical score for "The Bird Song" in 3/4 time. The score consists of two staves. The first staff contains a melody with notes marked 'd' and 'u' above them, and a final measure with a double bar line. The second staff contains a bass line with notes marked 'd', 'u', and 'u' below them, also ending with a double bar line.

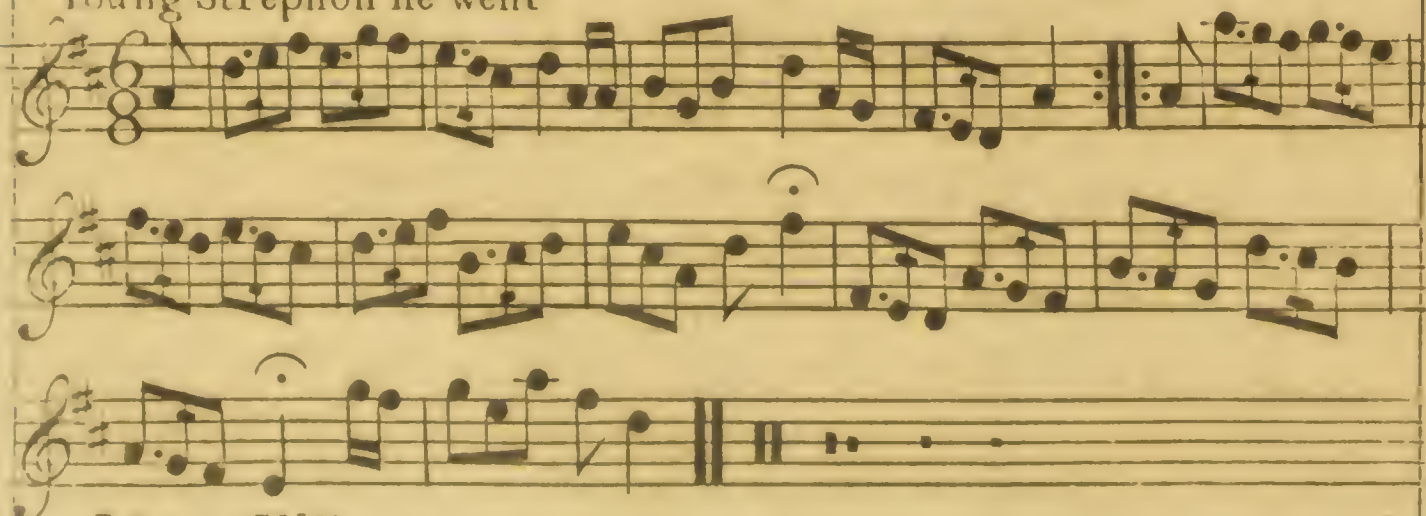
Miss Bowls's Minuet



St. Charl's Sedley's Minuet



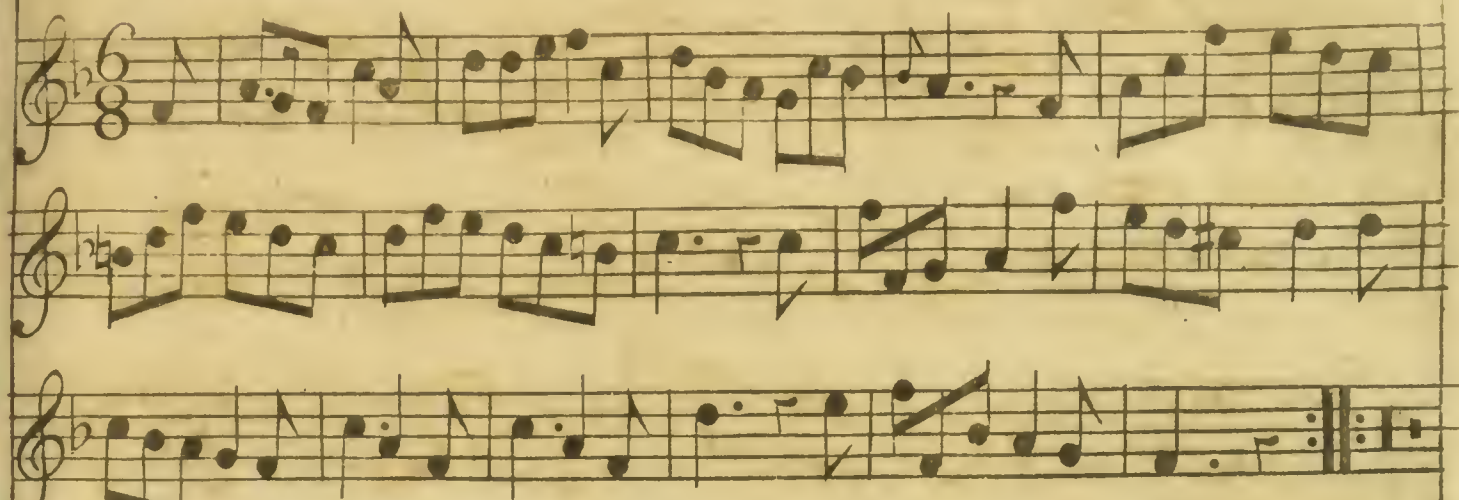
Young Strephon he went



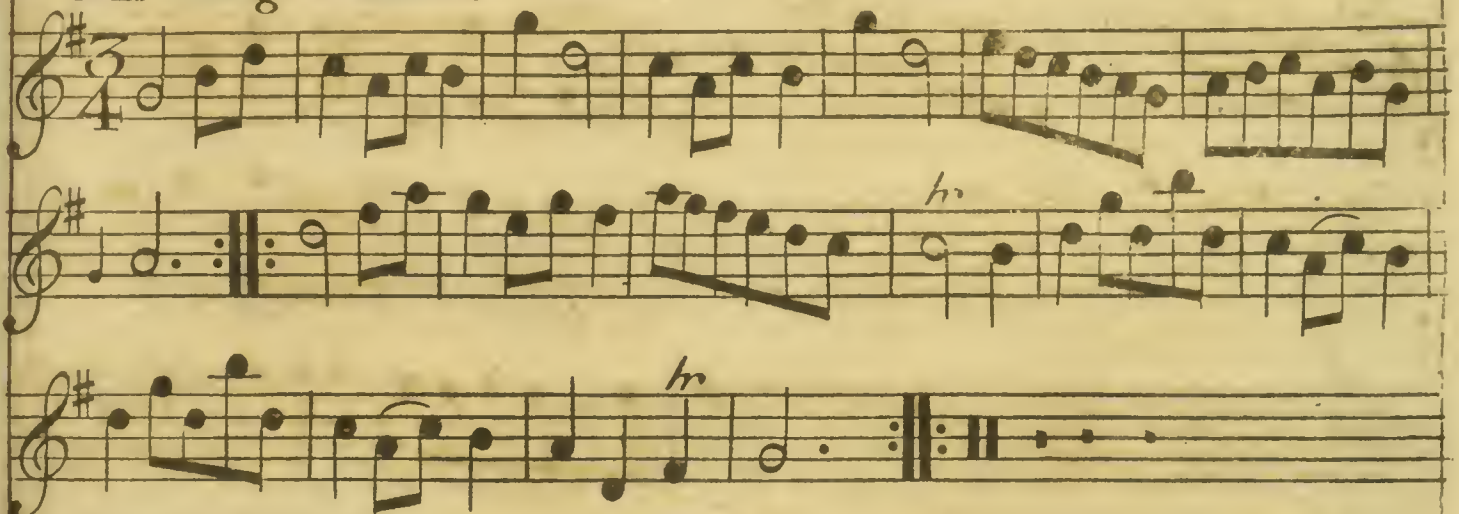
I Love SUE



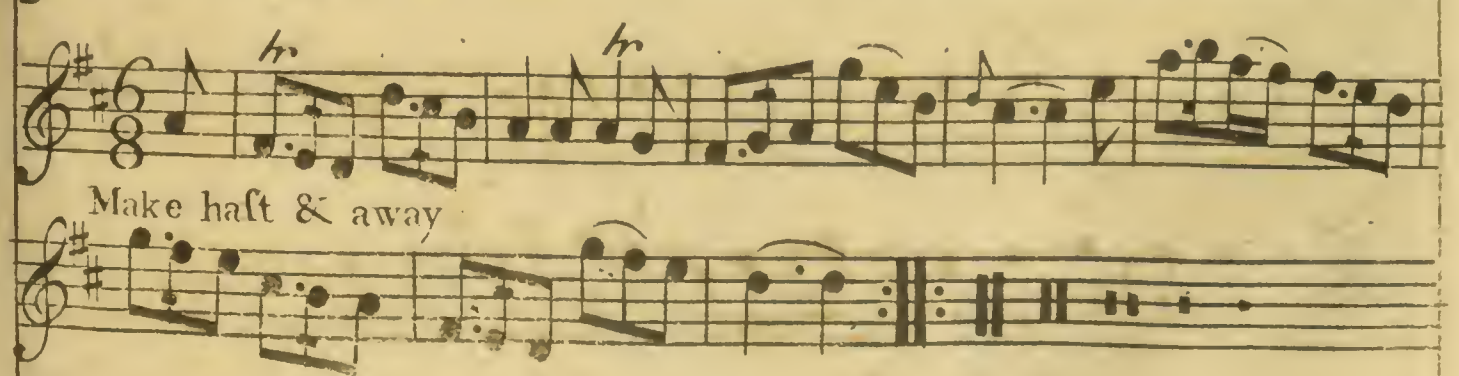
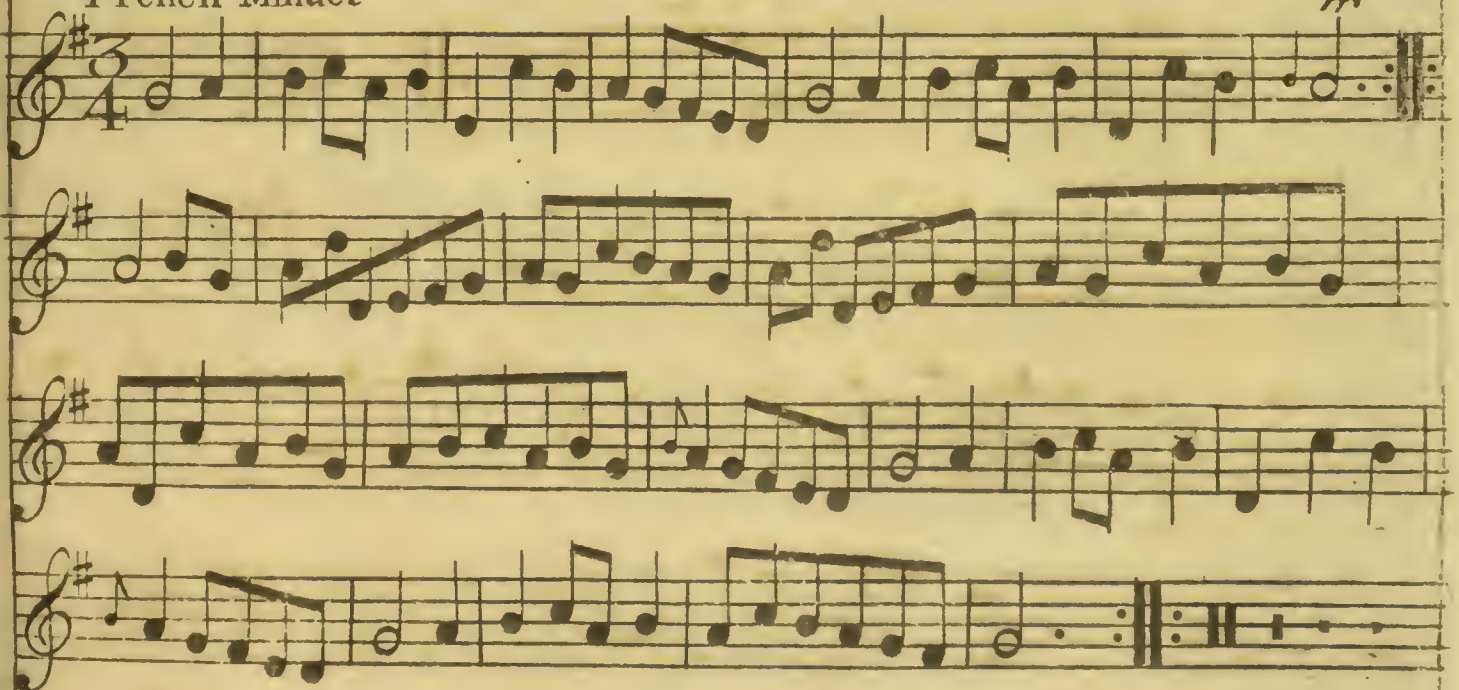
Harvest Home



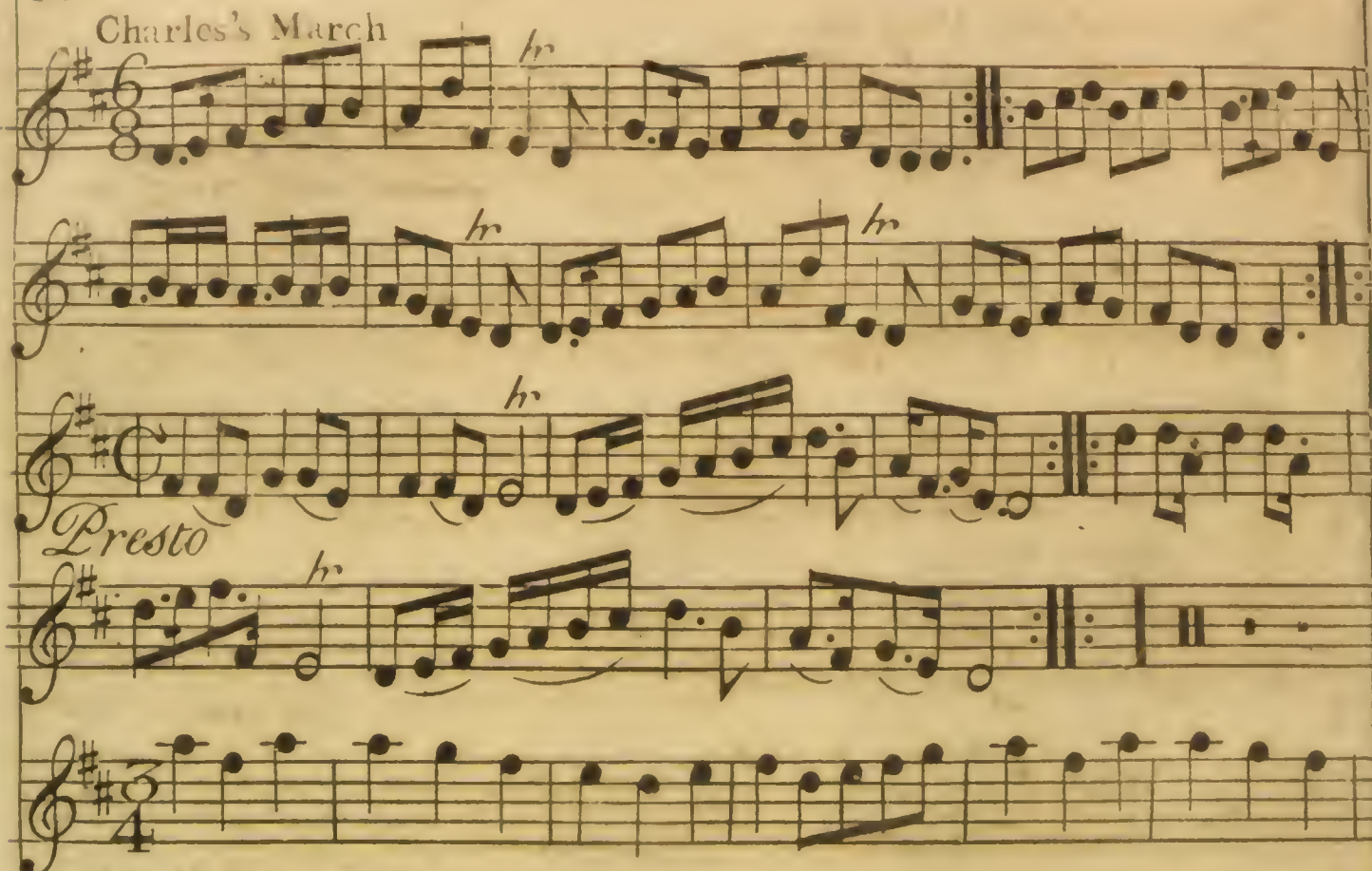
Miss Hedge's Minuet



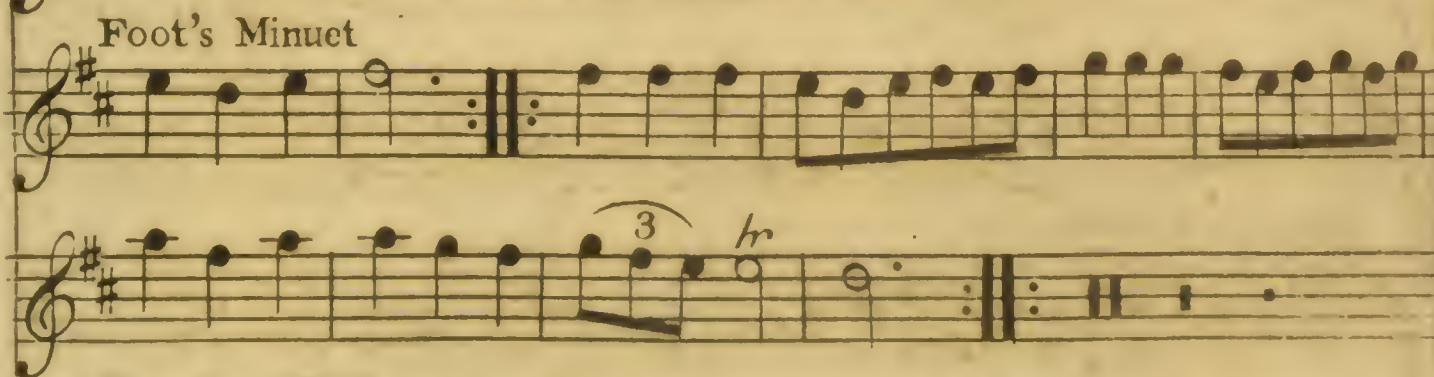
French Minuet



Charles's March



Foot's Minuet



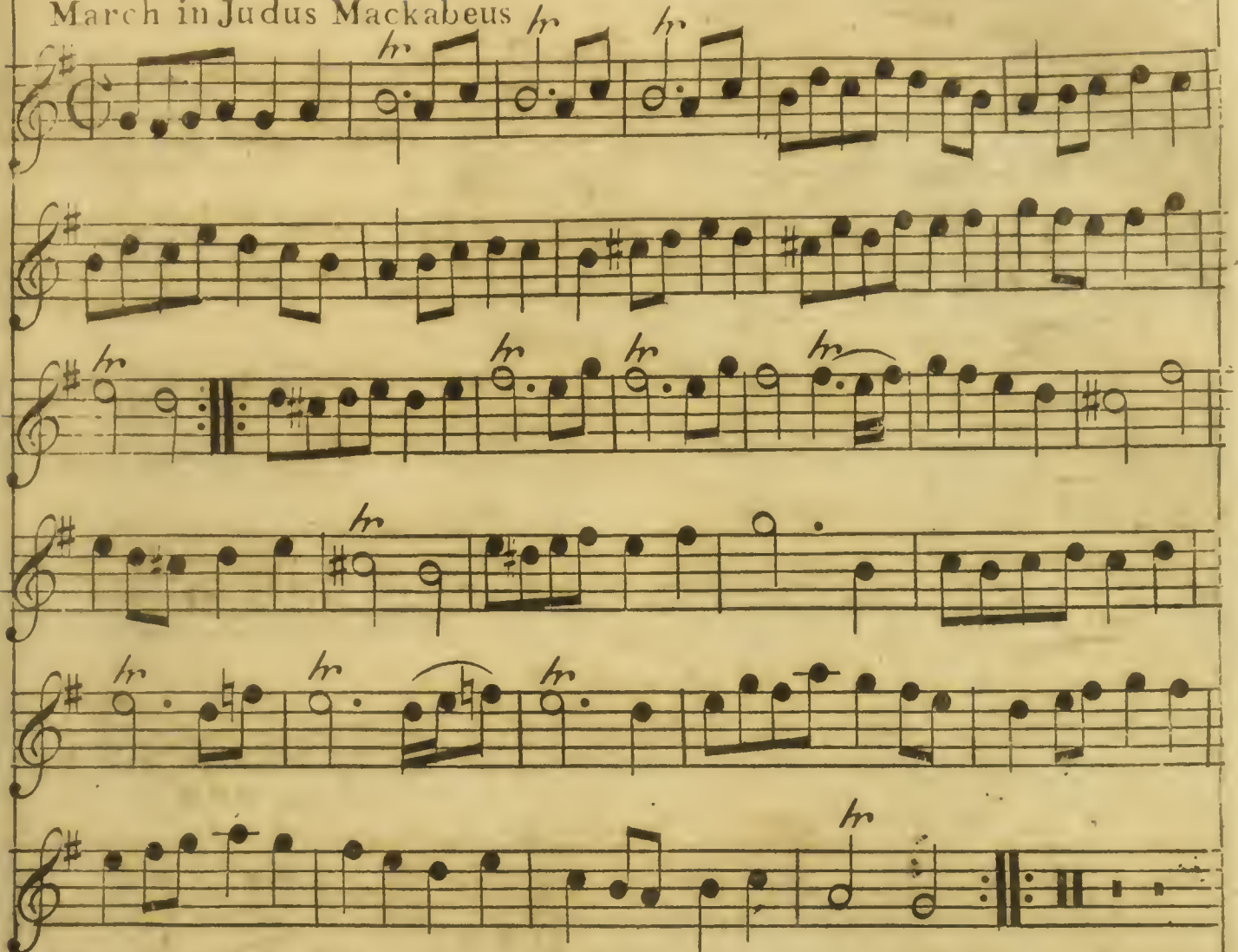
Charming Phillis



God save the King



March in Judus Mackabeus

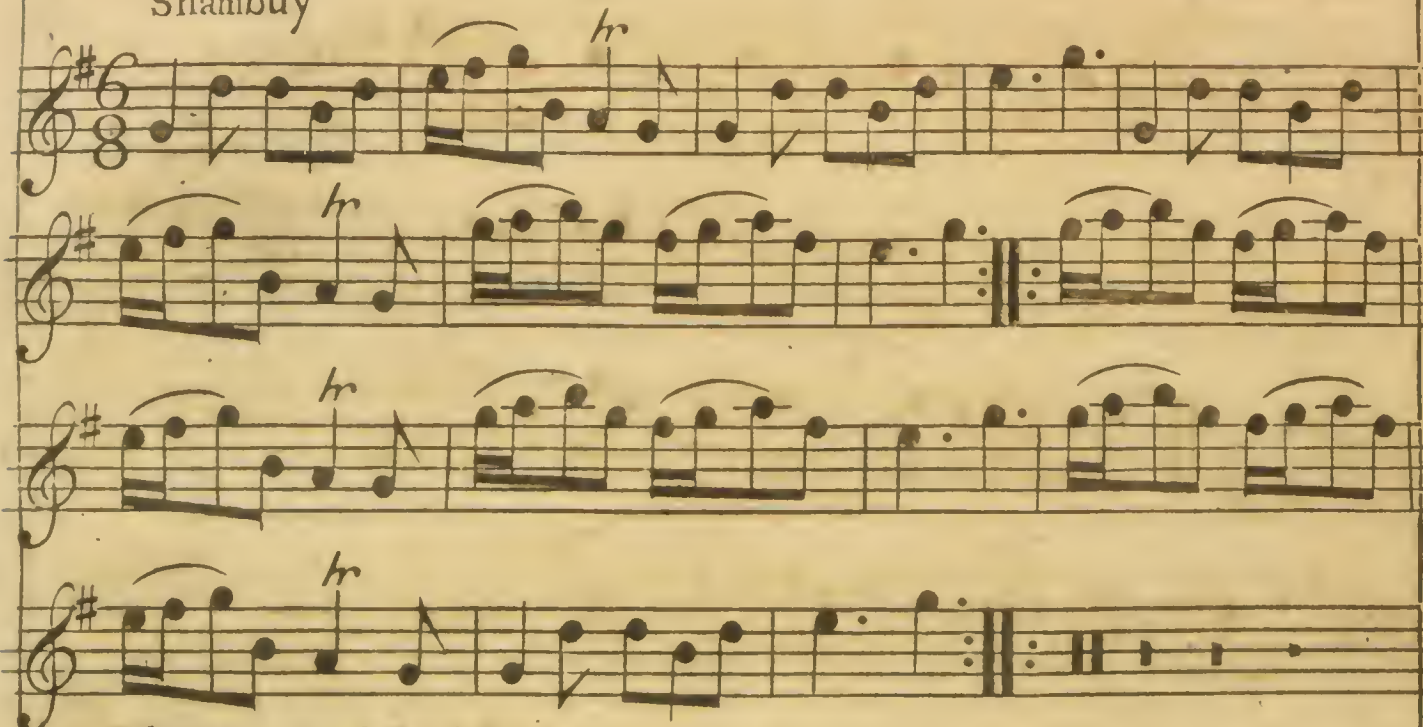


The Grand March

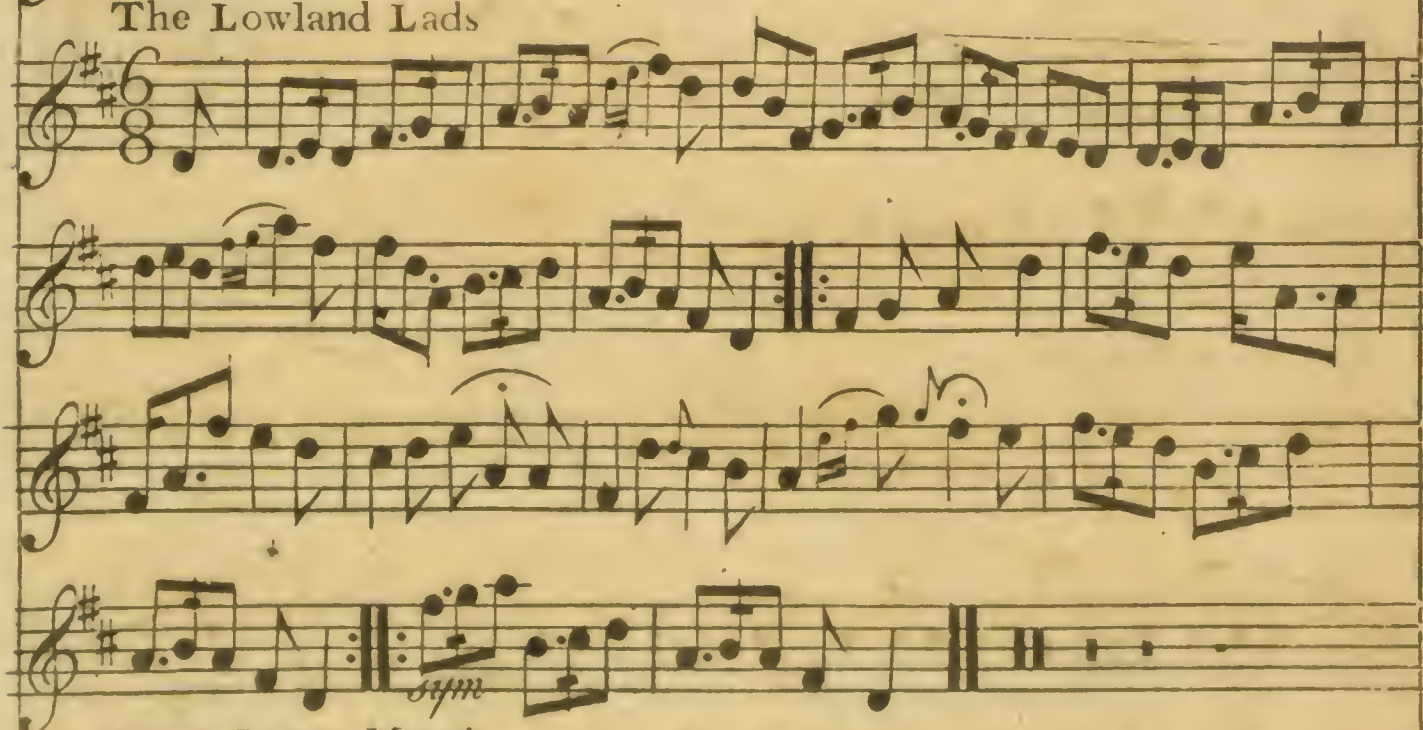


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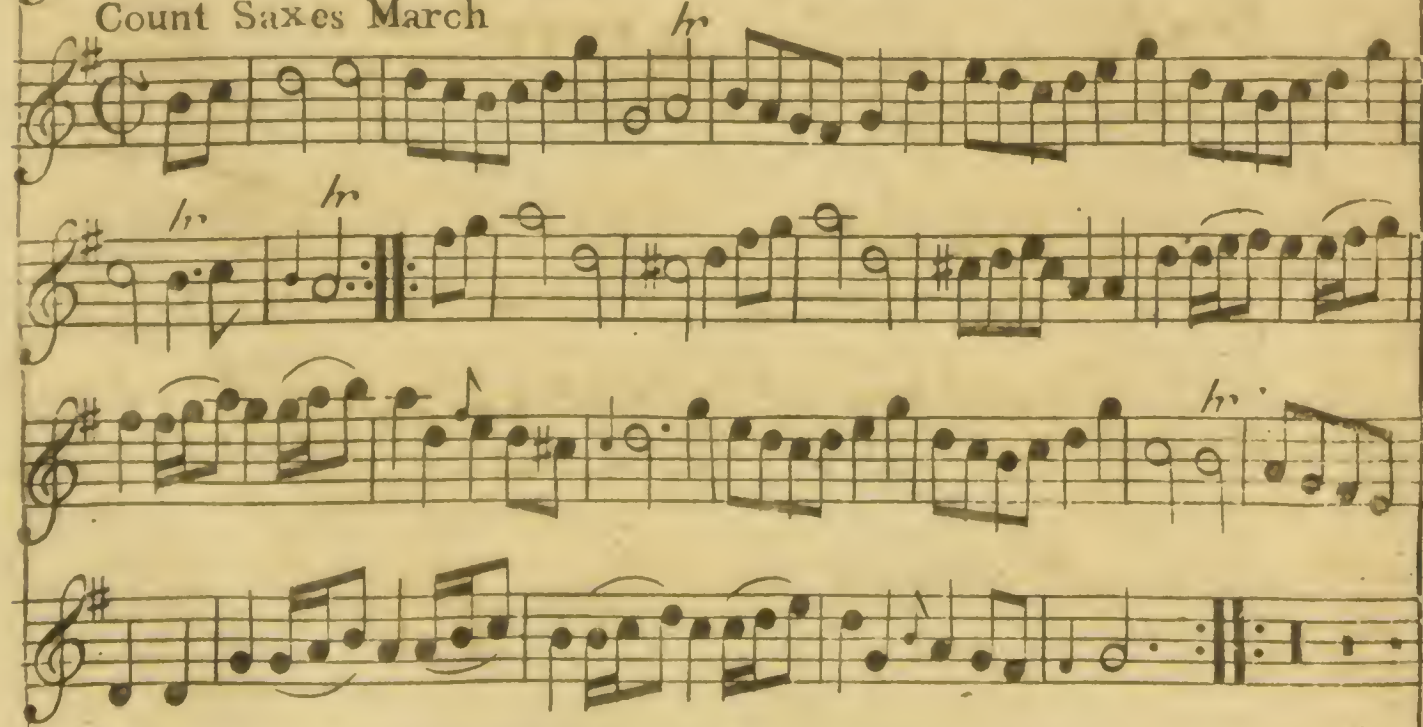
Shambuy



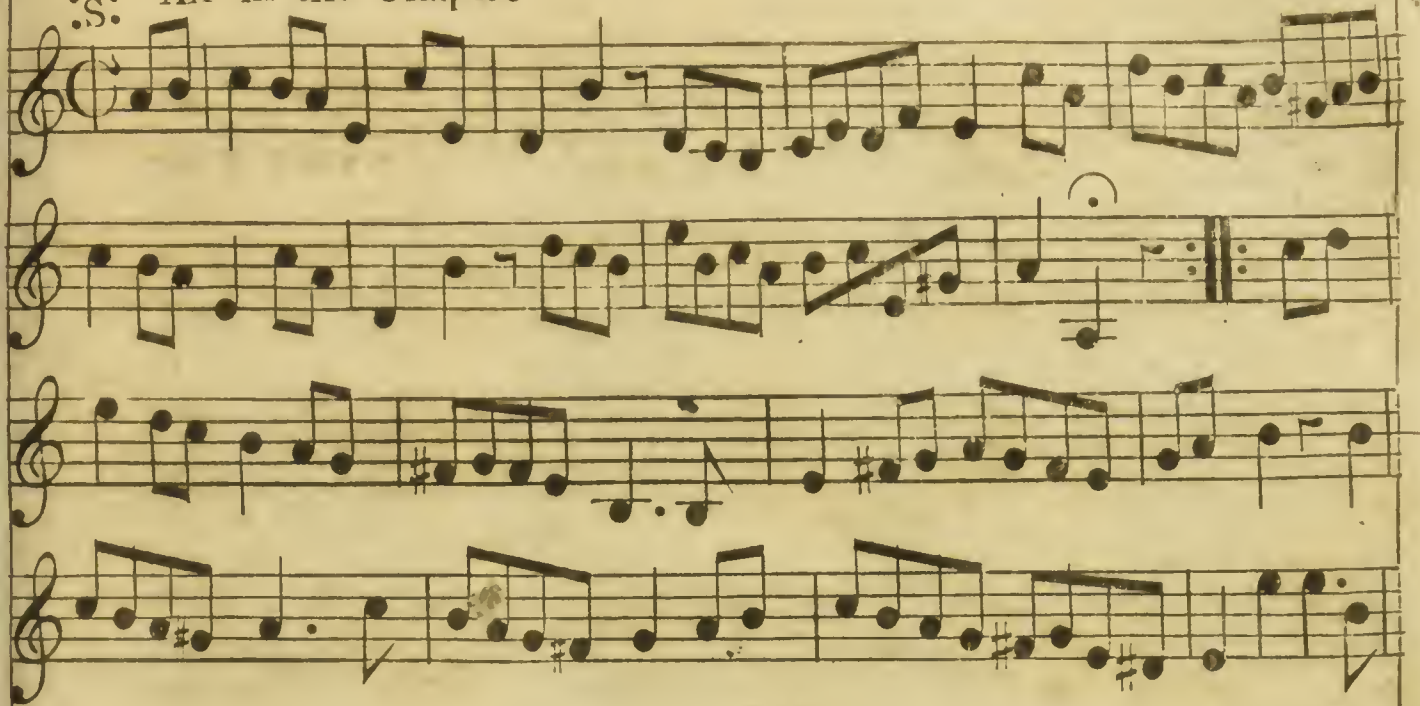
The Lowland Lads



Count Saxes March



:S: Air in the Chaplet

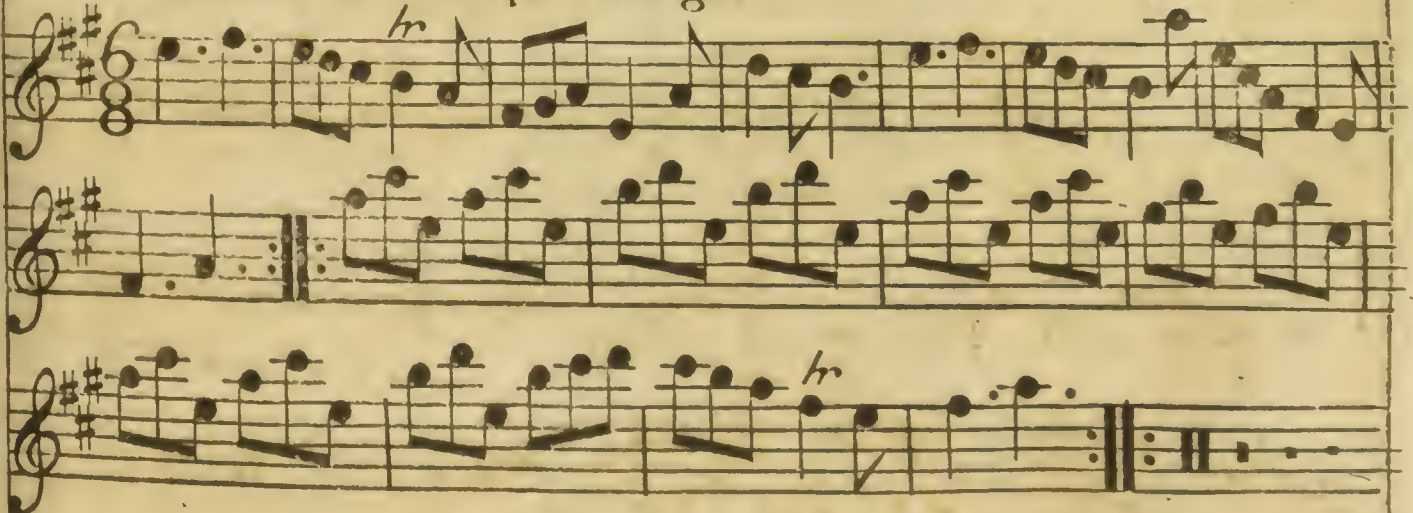


:S:

Minuet in the Chaplet



The Parlour in Harlequin Ranger



Madam Aurret's New Minuet

Musical score for 'Madam Aurret's New Minuet'. The piece is in G major (one sharp) and 3/4 time. It consists of eight staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'tr' (trill) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Marshall Saxe's Minuet

Musical score for 'Marshall Saxe's Minuet'. The piece is in G major (one sharp) and 3/4 time. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as 'tr' (trill) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

The Cook's Pursuit in Harlequin Ranger

Musical score for 'The Cook's Pursuit in Harlequin Ranger'. The piece is in G major (one sharp) and 2/4 time. It consists of two staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte). The piece concludes with a double bar line and repeat dots.

Ye Prigs who are troubled

A musical score for a piece titled "Ye Prigs who are troubled". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a 6/8 time signature and a "sym" (symphony) marking. The music consists of a single melodic line. The word "Song" appears twice, once on the second staff and once on the fifth staff, indicating vocal entries. The score concludes with a double bar line and repeat dots on the tenth staff.

The dressing Room in Harlequin Ranger

A musical score for a piece titled "The dressing Room in Harlequin Ranger". The score is written on two staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a common time signature (C). The music consists of a single melodic line. The word "Song" appears twice, once on the first staff and once on the second staff, indicating vocal entries. The score concludes with a double bar line and repeat dots on the second staff.

Hooly and Fairly

Musical score for 'Hooly and Fairly' in G major, 6/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. It includes the marking 'sym' below the first measure. The second staff features a repeat sign with a first ending bracket and a 'S.' marking above it, with the word 'Song' written below. The third and fourth staves continue the melody with various note values and rests. The fifth staff concludes with a repeat sign and a 'S.' marking above the final measure.

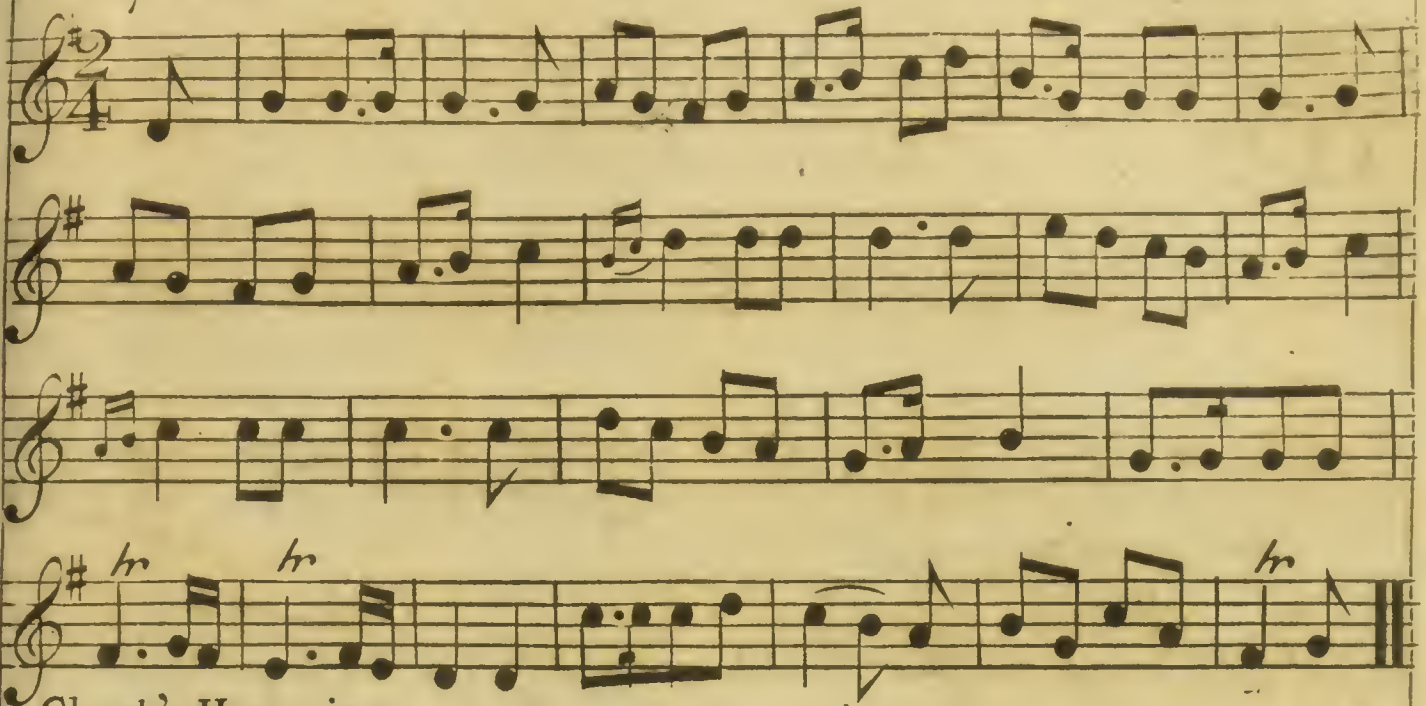
Minuet in Joseph

Musical score for 'Minuet in Joseph' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes the marking 'Larghetto' below the first measure and 'pua:' below the second measure. The second staff continues the melody. The third staff concludes with a repeat sign and a 'tr' marking above the final measure.

Come come my Good Shepherd in y^e Winters Tale

Musical score for 'Come come my Good Shepherd in y^e Winters Tale' in G major, 6/8 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes the marking 'sym' below the first measure and 'Song' below the second measure. The second staff continues the melody. The third staff includes a 'tr' marking above the first measure and 'Song' below the second measure. The fourth and fifth staves conclude the piece with a repeat sign and a 'sym' marking below the final measure.

Ally Croaker



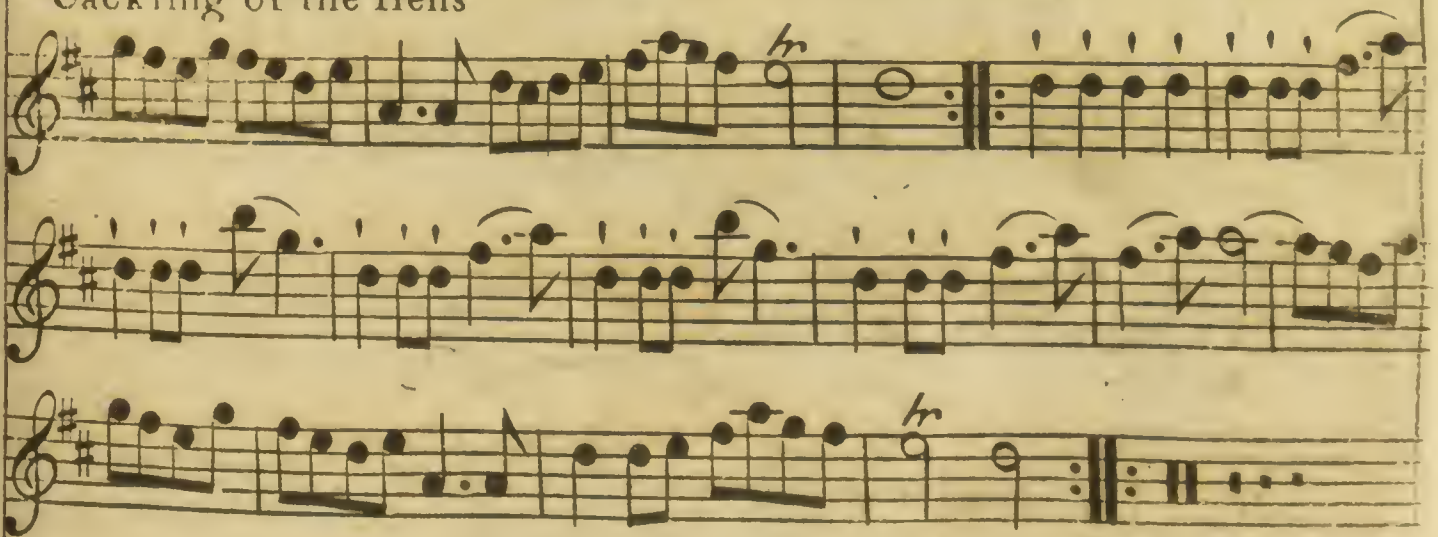
Musical notation for 'Ally Croaker' in 2/4 time, key of D major. The piece consists of four staves. The first three staves contain the main melody, and the fourth staff contains a variation with trills marked 'tr'.

Chark's Hornpipe



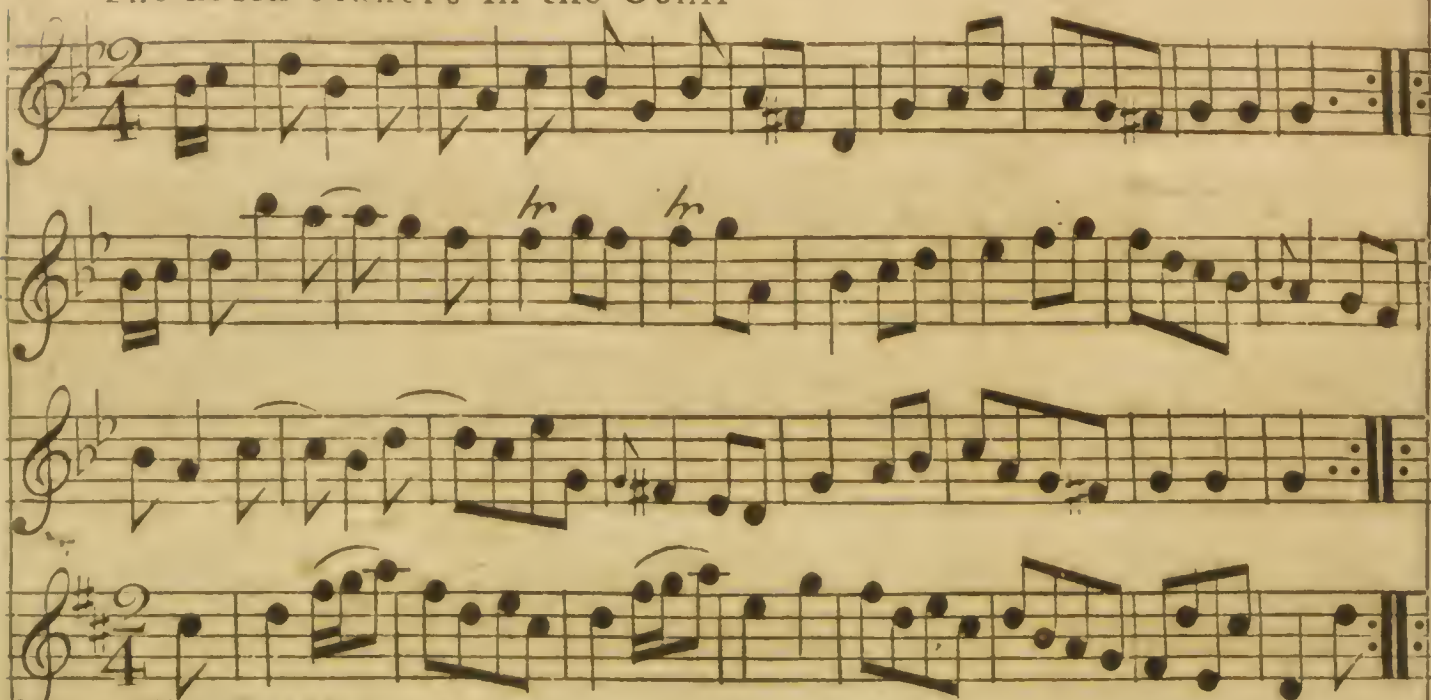
Musical notation for 'Chark's Hornpipe' in 3/2 time, key of D major. The piece consists of six staves. The first two staves contain the main melody, and the following four staves contain a variation with trills marked 'tr'.

Cackling of the Hens

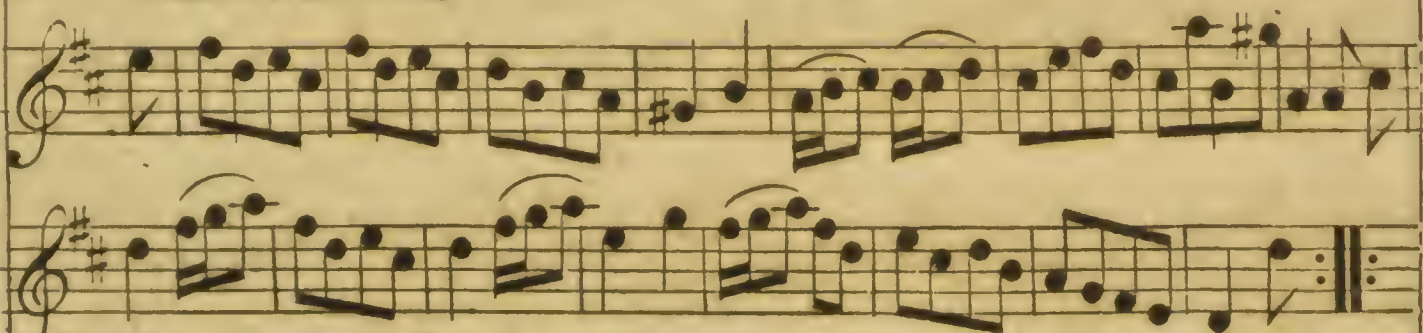


Musical notation for 'Cackling of the Hens' in 2/4 time, key of D major. The piece consists of three staves. The first two staves contain the main melody, and the third staff contains a variation with trills marked 'tr'.

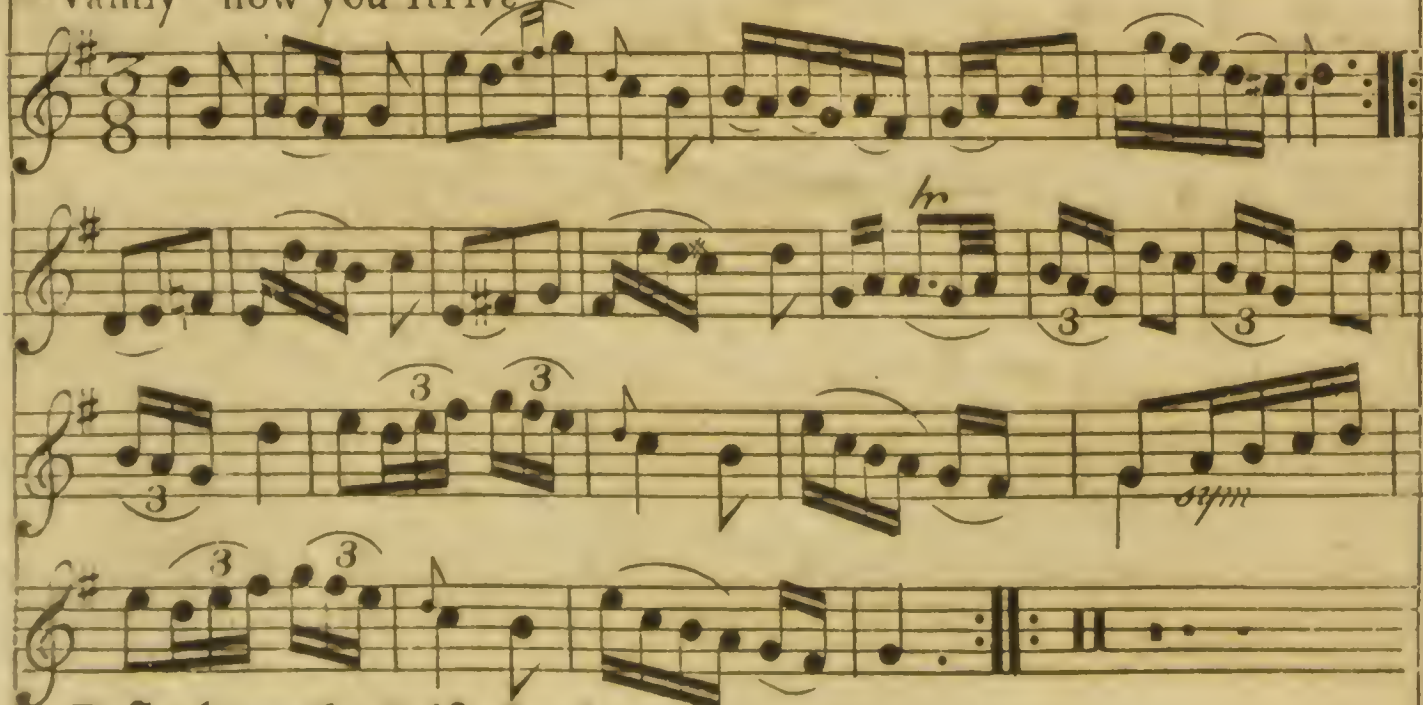
The Brick Makers in the Genii



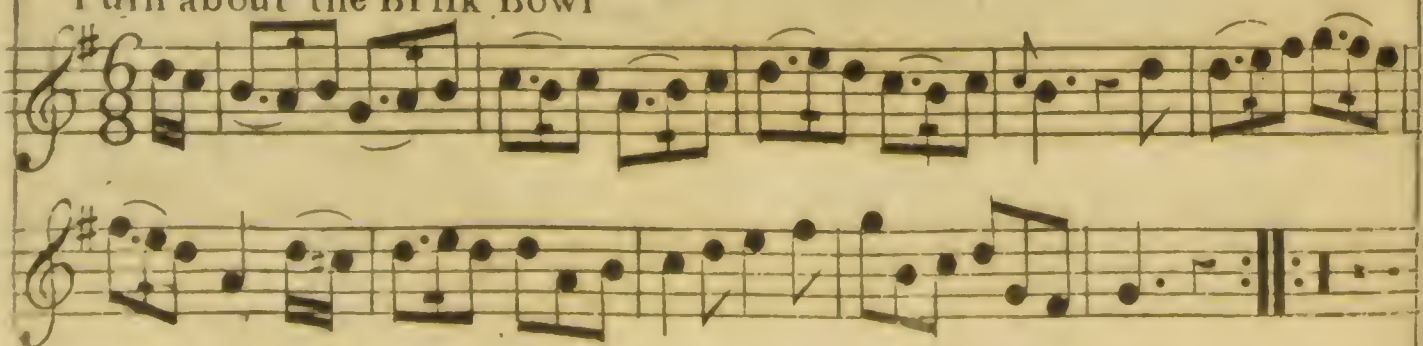
Shuters Humour



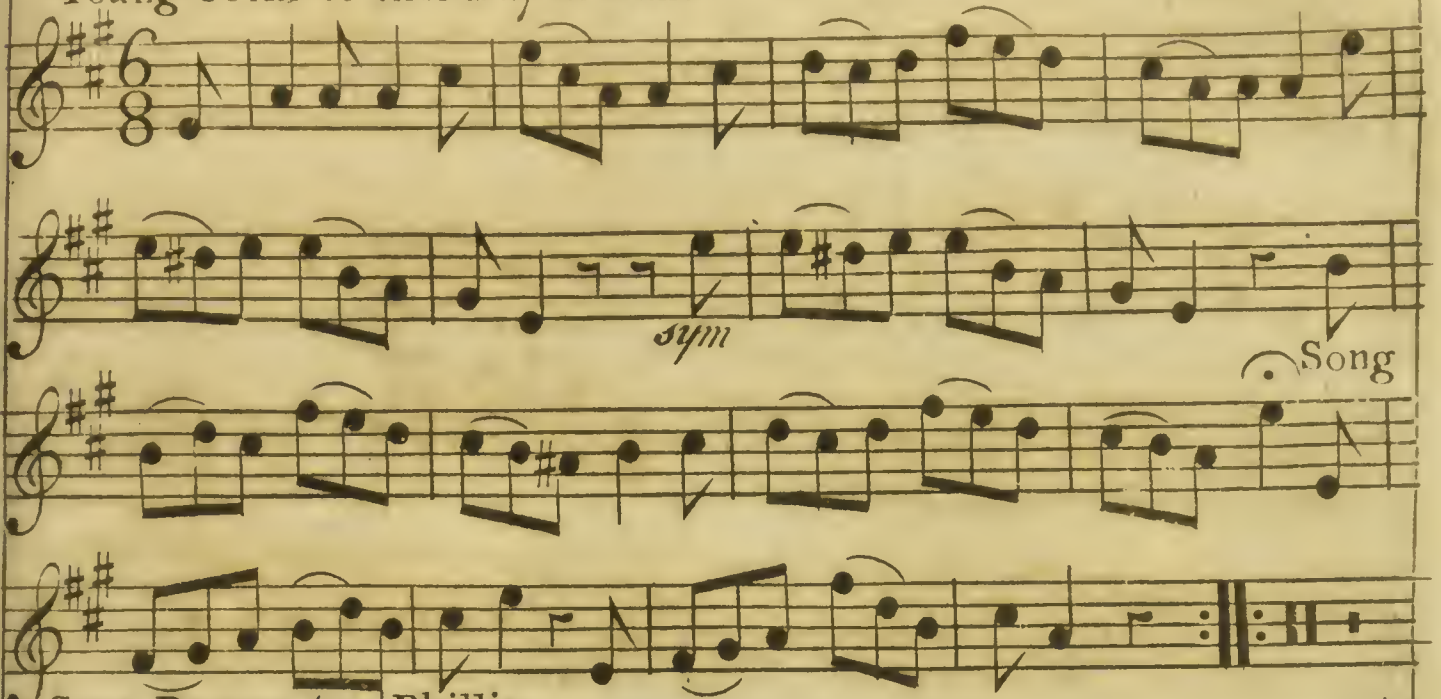
Vainly now you strive



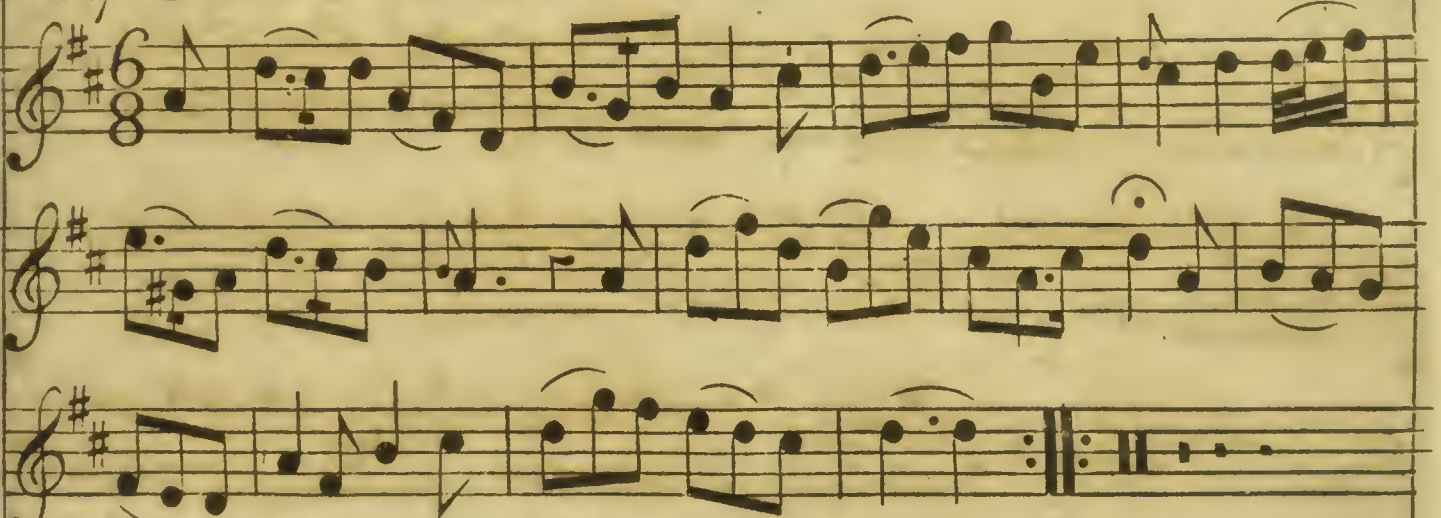
Push about the Brisk Bowl



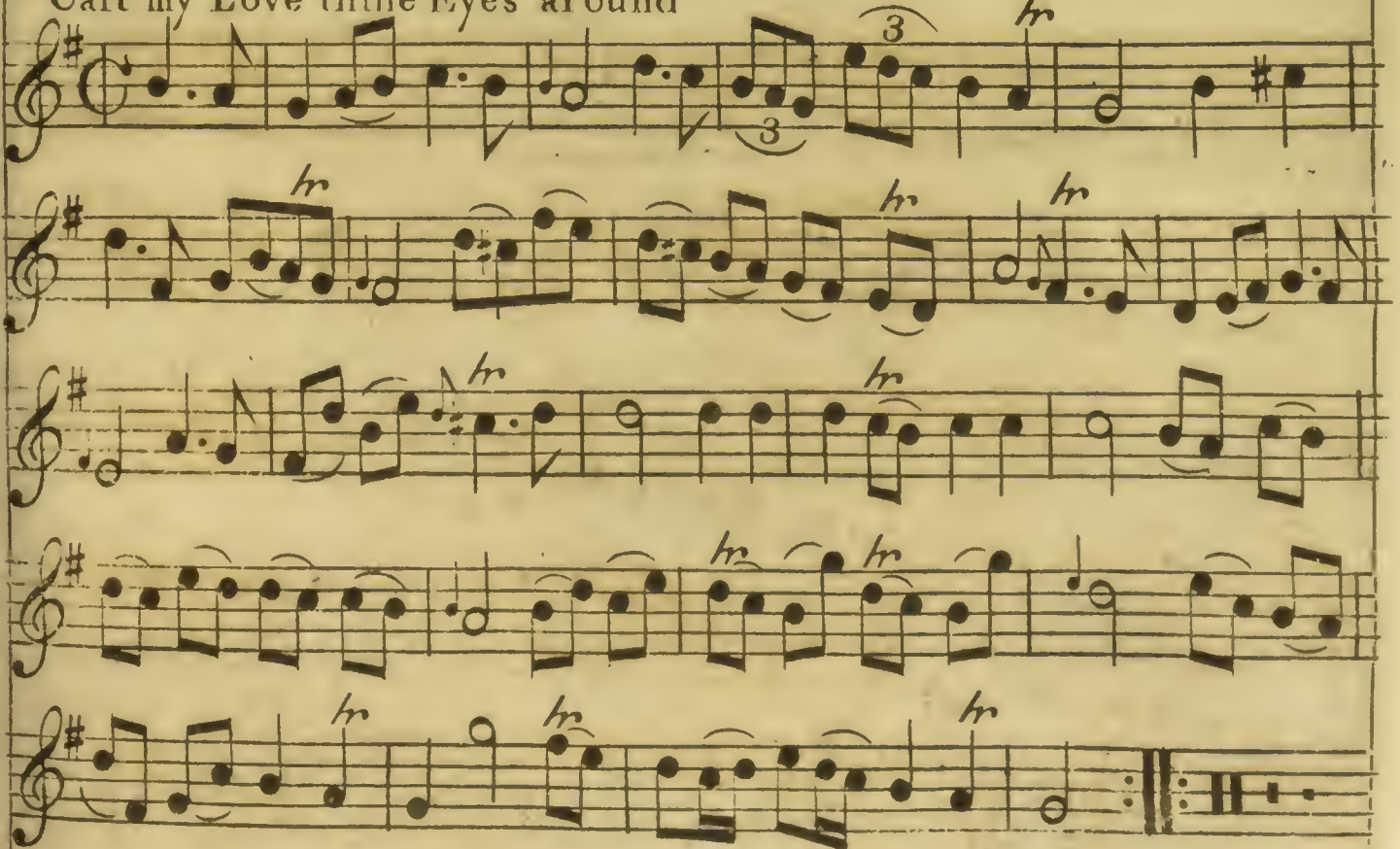
Young Colin to'ther Day at Wake



Says Damon to Phillis



Cast my Love thine Eyes around



22 Lully's Minuet

This block contains the first 12 measures of Lully's Minuet. The music is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. The word 'tr' (trill) is written above several notes in measures 1, 3, 5, 7, 9, 11, and 12. Measure 12 ends with a double bar line and repeat dots.

The Building in Harlequin Sorcerer

This block contains the first 3 measures of 'The Building in Harlequin Sorcerer'. The music is written in treble clef with a 6/8 time signature and a key signature of two flats (Bb and Eb). The notation includes eighth and sixteenth notes, rests, and repeat signs. The word 'tr' (trill) is written above notes in measures 1 and 3. Measure 3 ends with a double bar line and repeat dots.

Air in Lotharius

A handwritten musical score for a piece titled "Air in Lotharius". The score is written on 12 staves, organized into six pairs. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as eighth and sixteenth notes, rests, and slurs. Some notes are marked with a small "tr" (trill) above them. The score features repeat signs (double bar lines with dots) at the beginning of the second and fourth staves. The piece concludes with a final double bar line and a repeat sign at the end of the twelfth staff. The handwriting is in dark ink on aged, slightly yellowed paper.

24 Felton's-Gavot with Variations

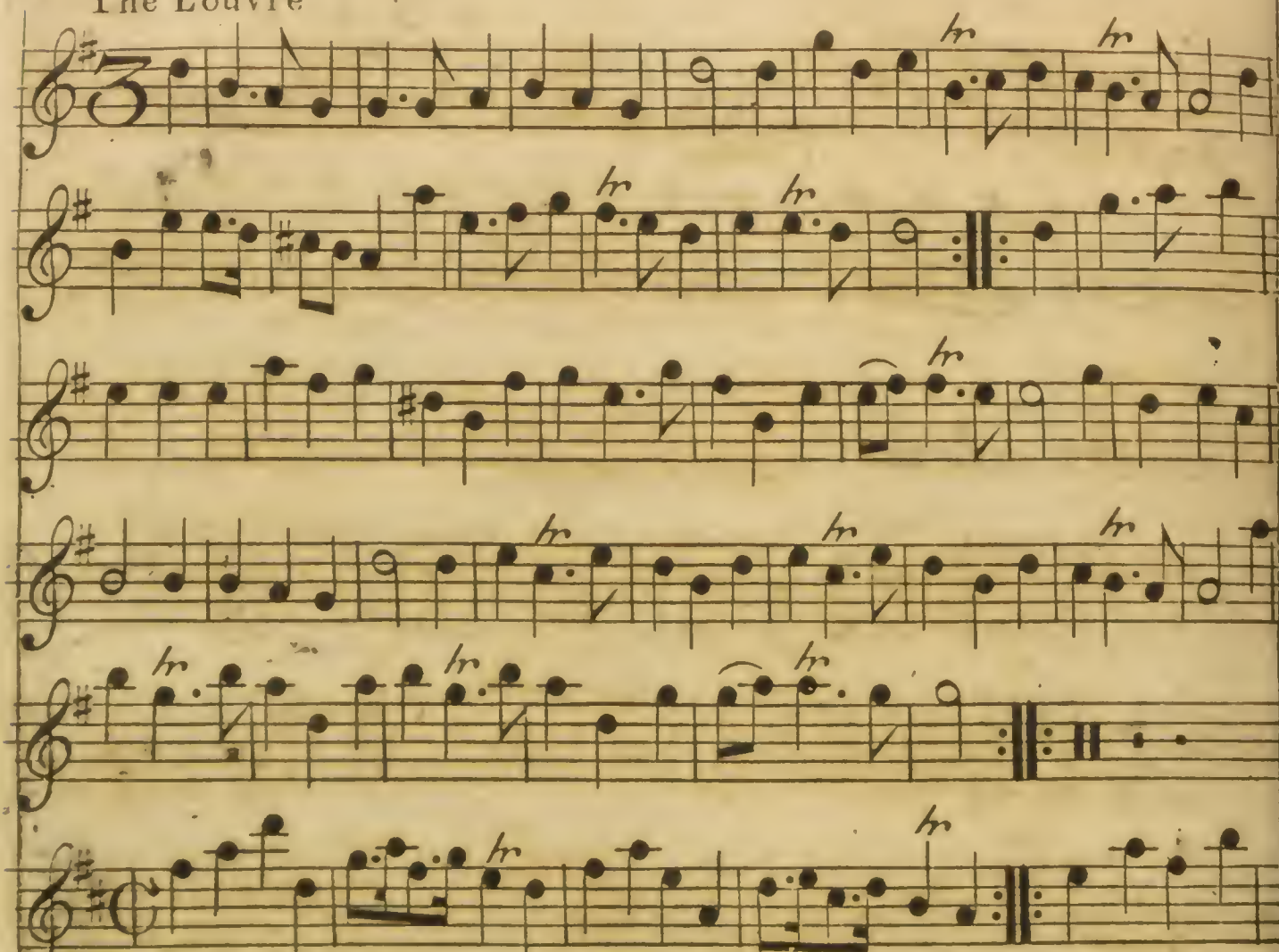
This musical score is for a piece titled "Felton's-Gavot with Variations". It is written for a single melodic line in G major (one sharp) and 2/4 time. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is characterized by a series of eighth and sixteenth notes, often beamed together. Above the first staff, there are four "tr" markings. Above the second staff, there are three "tr" markings and the label "Var: 1st". Above the fifth staff, there is one "tr" marking and the label "Var: 2^d". Above the eighth staff, there are two "tr" markings and the label "Var: 3^d". Above the eleventh staff, there is one "tr" marking and the label "Var: 4th". The fourth and sixth staves contain sixteenth-note passages. The eleventh and twelfth staves feature sixteenth-note passages with "6" written above them, indicating sixteenth notes. The score concludes with a double bar line and repeat signs at the end of the twelfth staff.

Handwritten musical score on 12 staves, featuring treble clefs and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by repeat signs and includes two variations labeled "Var: 5th" and "Var: 6th".

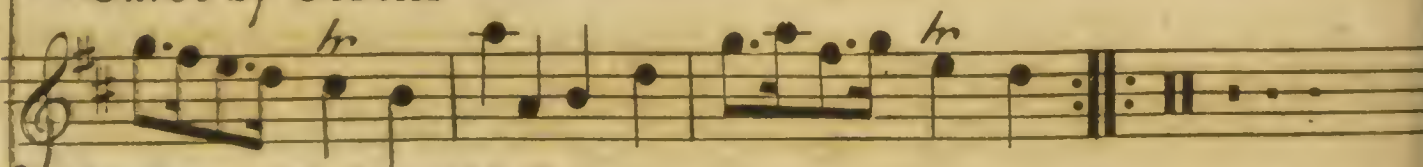
The score is written in ink on aged paper. The first staff begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by repeat signs and includes two variations labeled "Var: 5th" and "Var: 6th".

The manuscript is written in ink on aged paper. The first staff begins with a treble clef and a key signature of two sharps. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by repeat signs and includes two variations labeled "Var: 5th" and "Var: 6th".

The Louvre



Gavot by Corelli



Air, by an Eminent Master



The Dead March in Saul

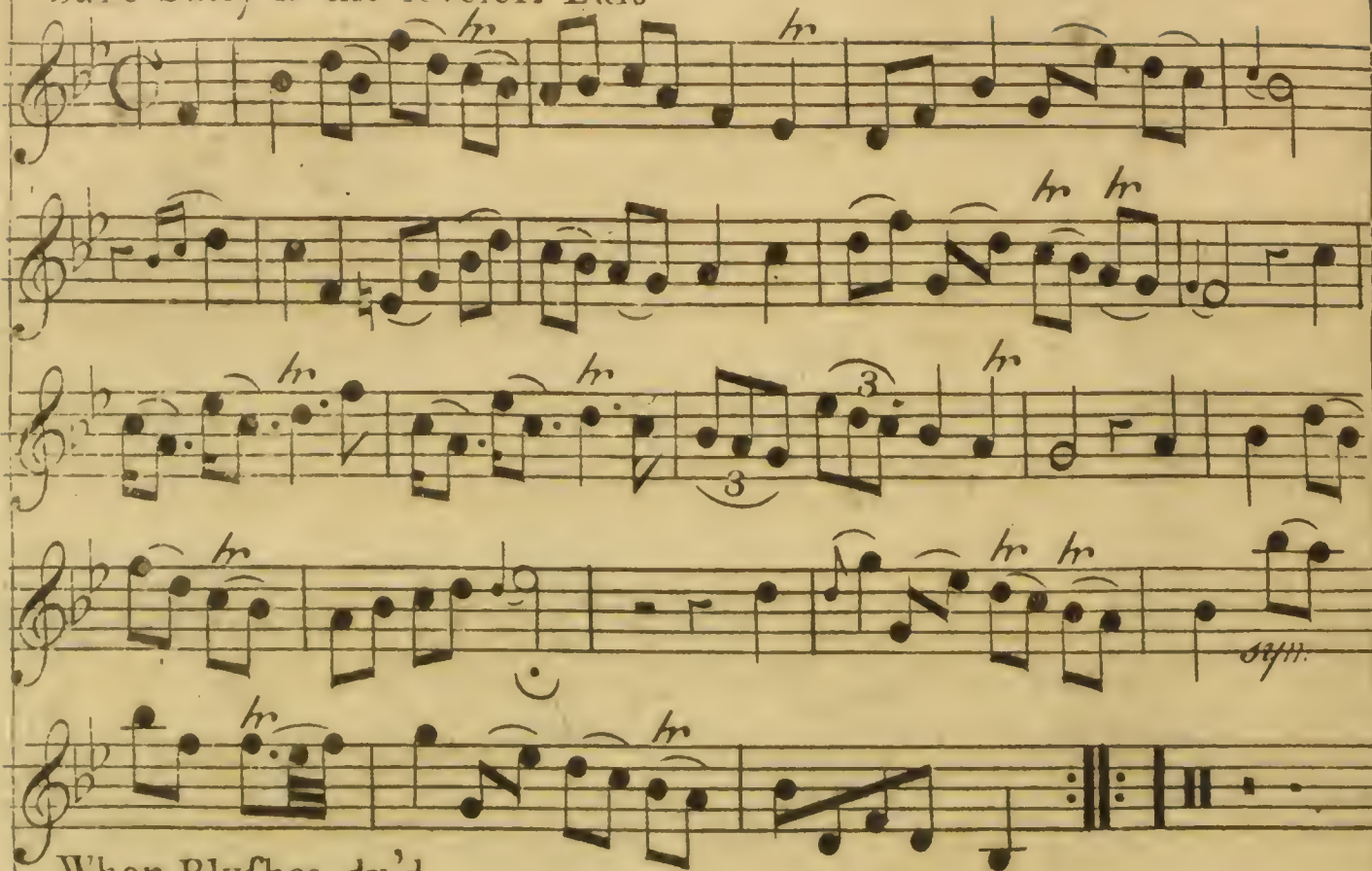
Traverfa

Violin

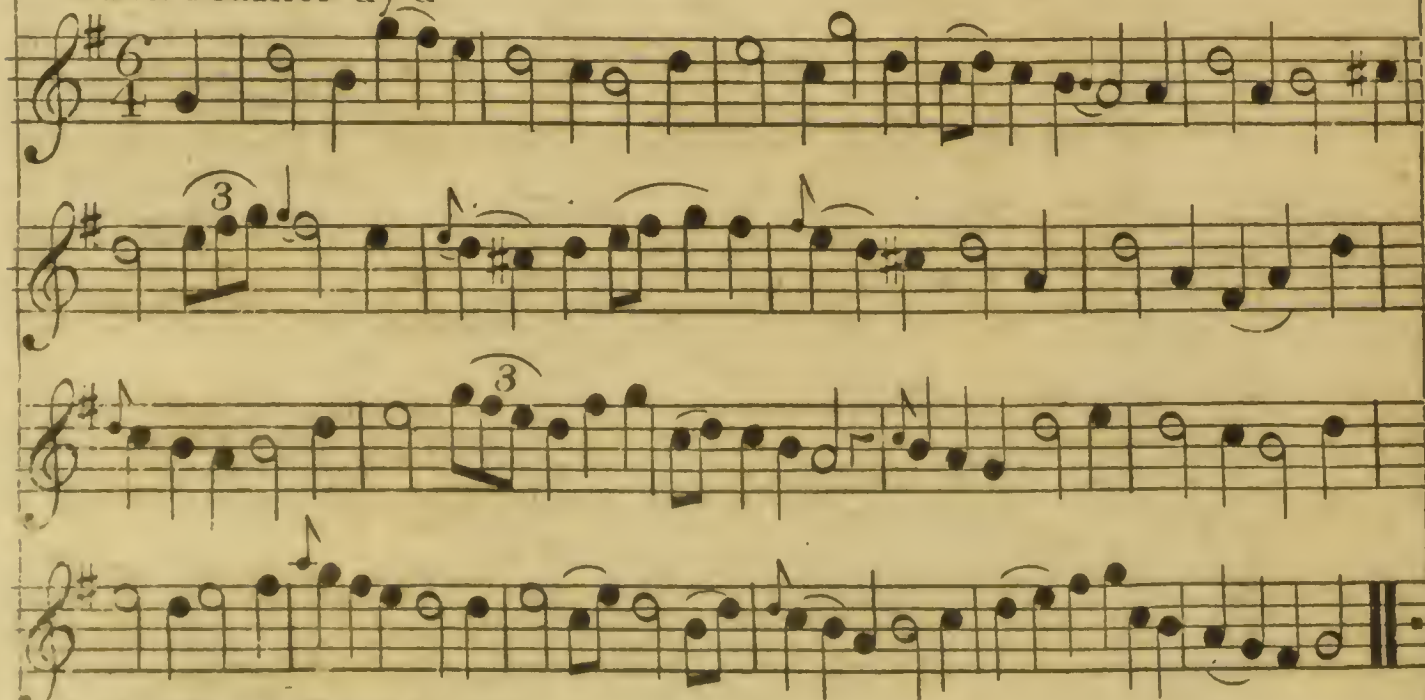
Traverfa

Violin

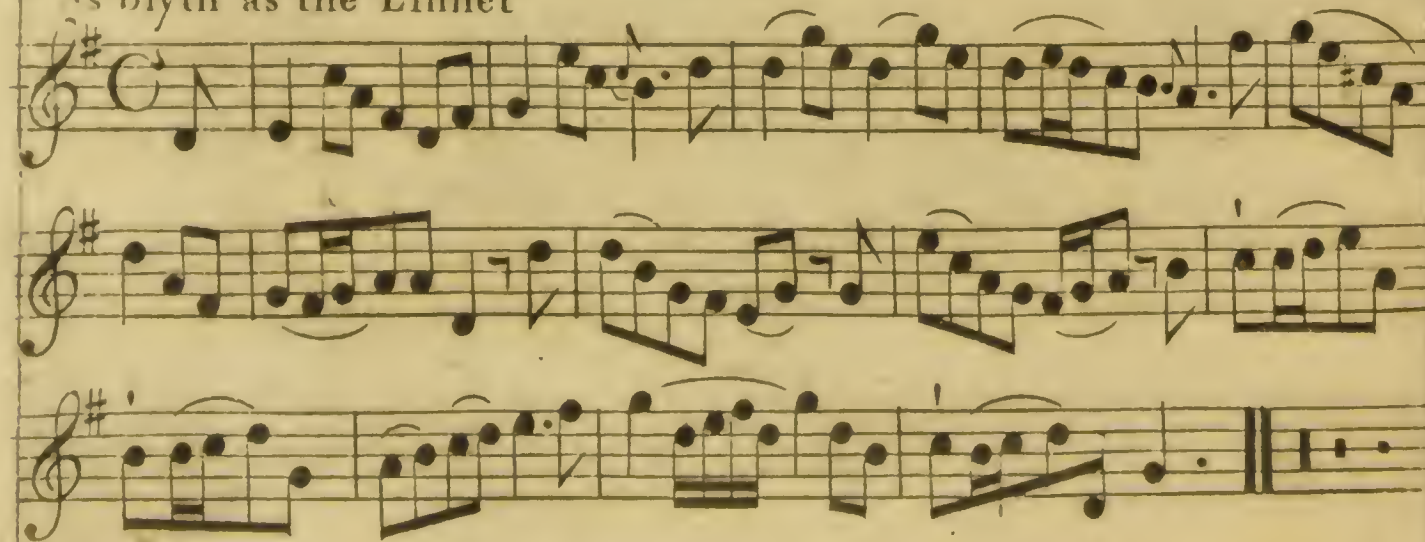
Sure Sally is the loveless Lass



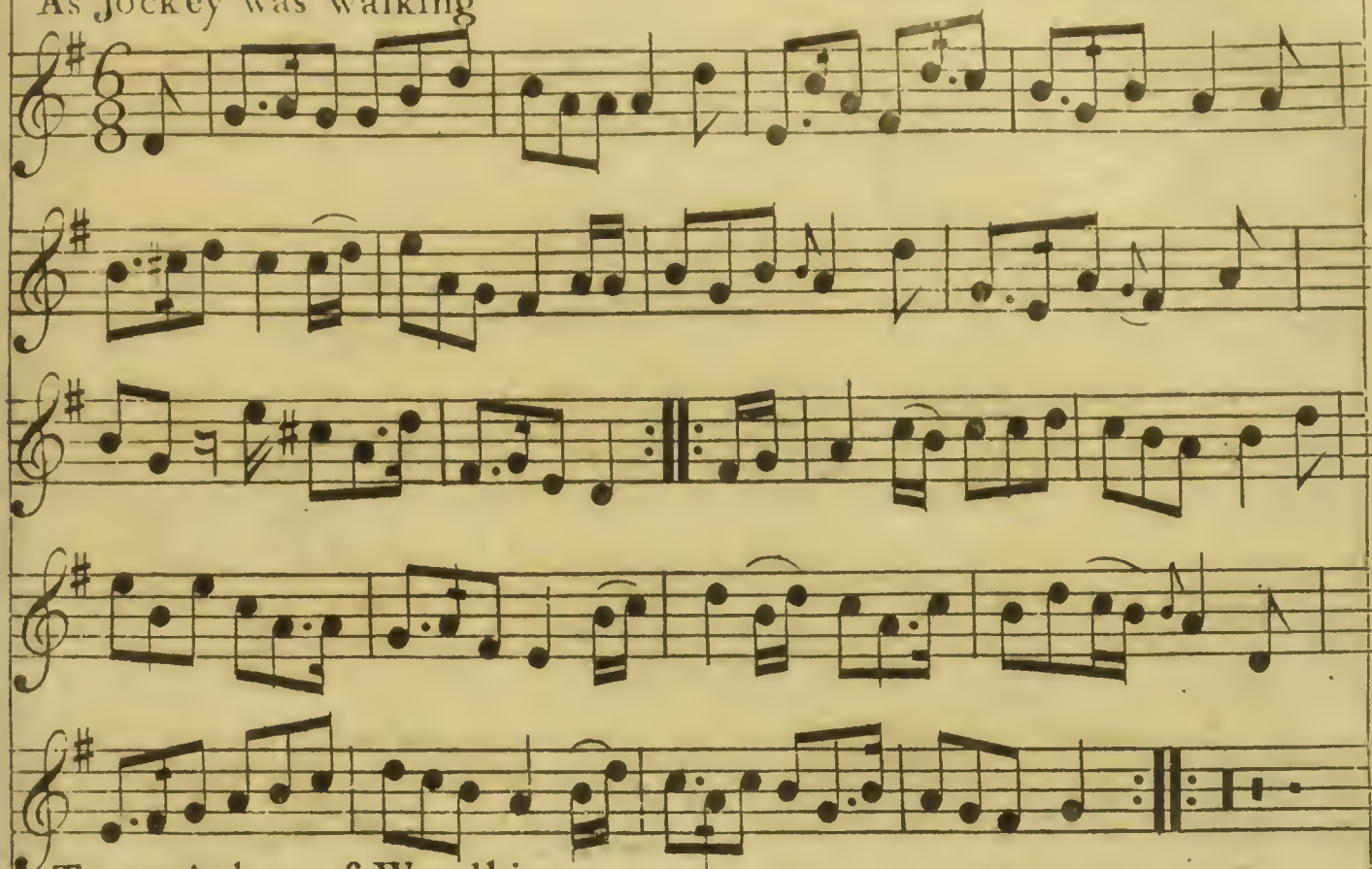
When Blushes dy'd



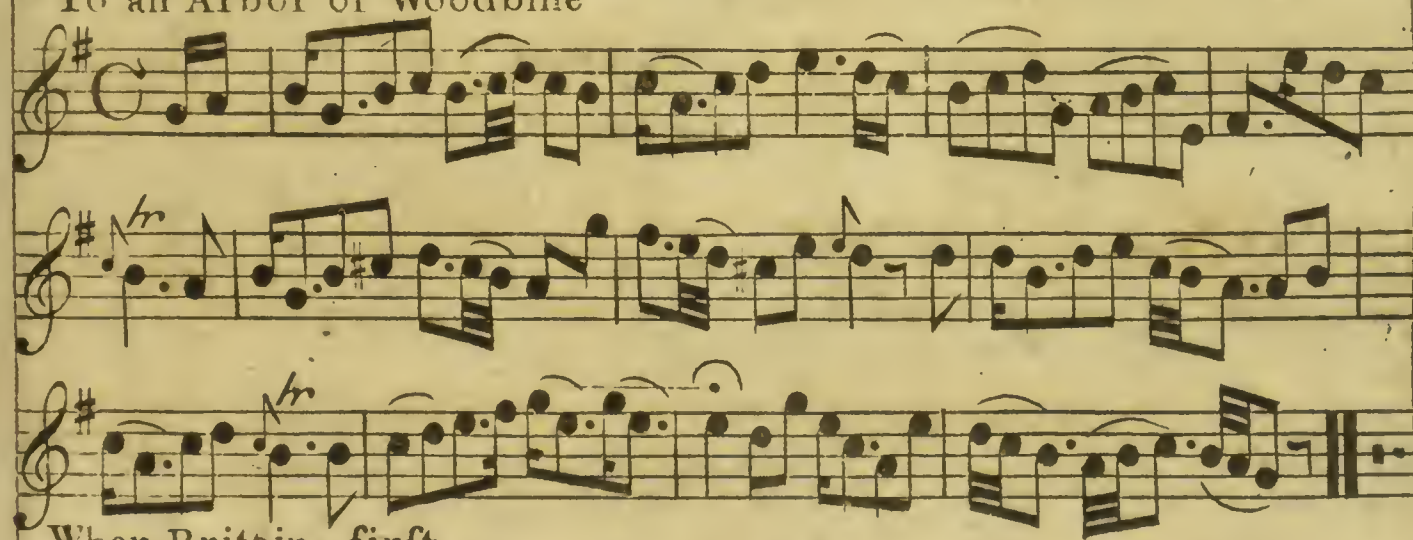
As blyth as the Linnet



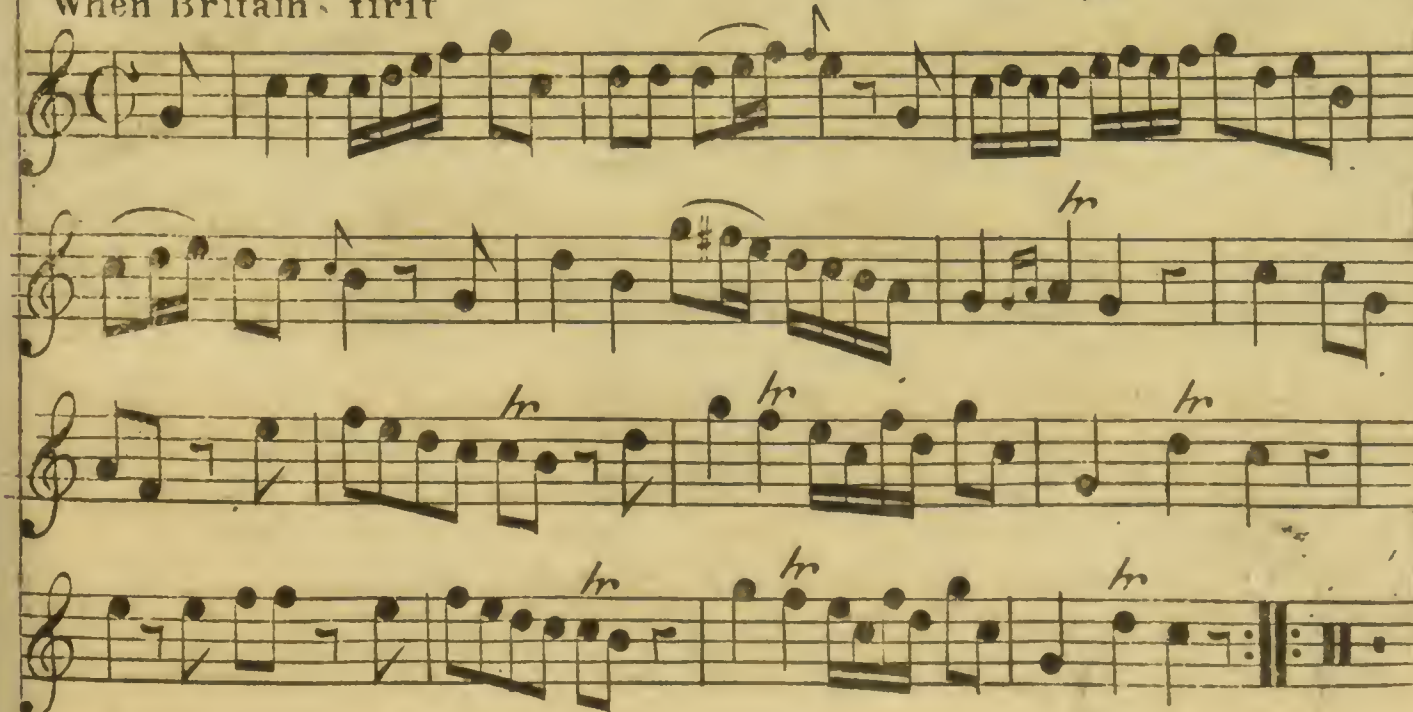
As Jockey was walking



To an Arbor of Woodbine



When Britain first



Webster's Minuet

Musical score for Webster's Minuet, measures 1-16. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *tr* (trill) and *pia.* (piano). The score is written on five staves. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The piece concludes with a double bar line and a repeat sign.

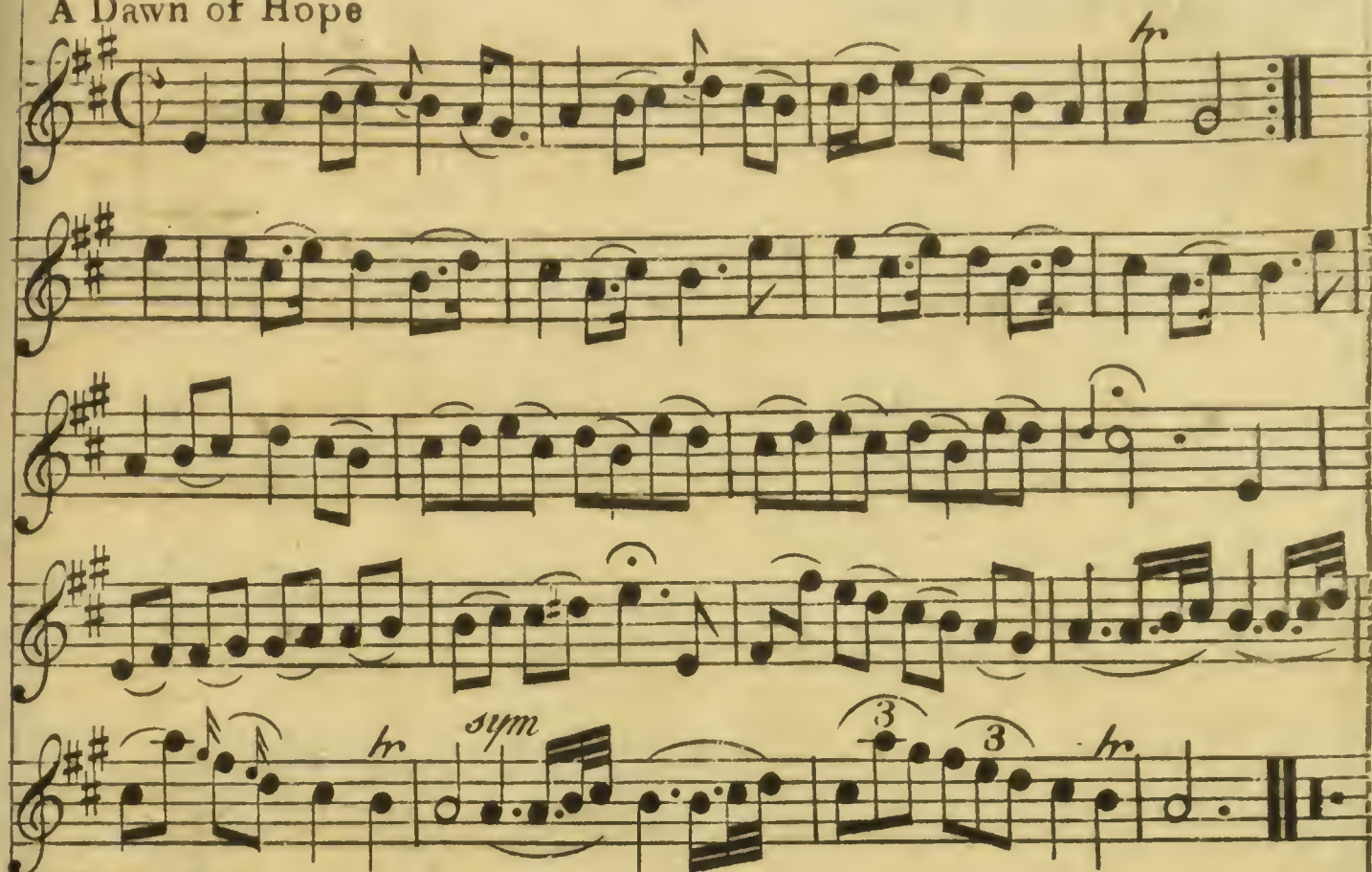
The King of Prussia's Minuet

Musical score for The King of Prussia's Minuet, measures 1-16. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *tr* (trill) and *3* (triple). The score is written on five staves. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The piece concludes with a double bar line and a repeat sign.

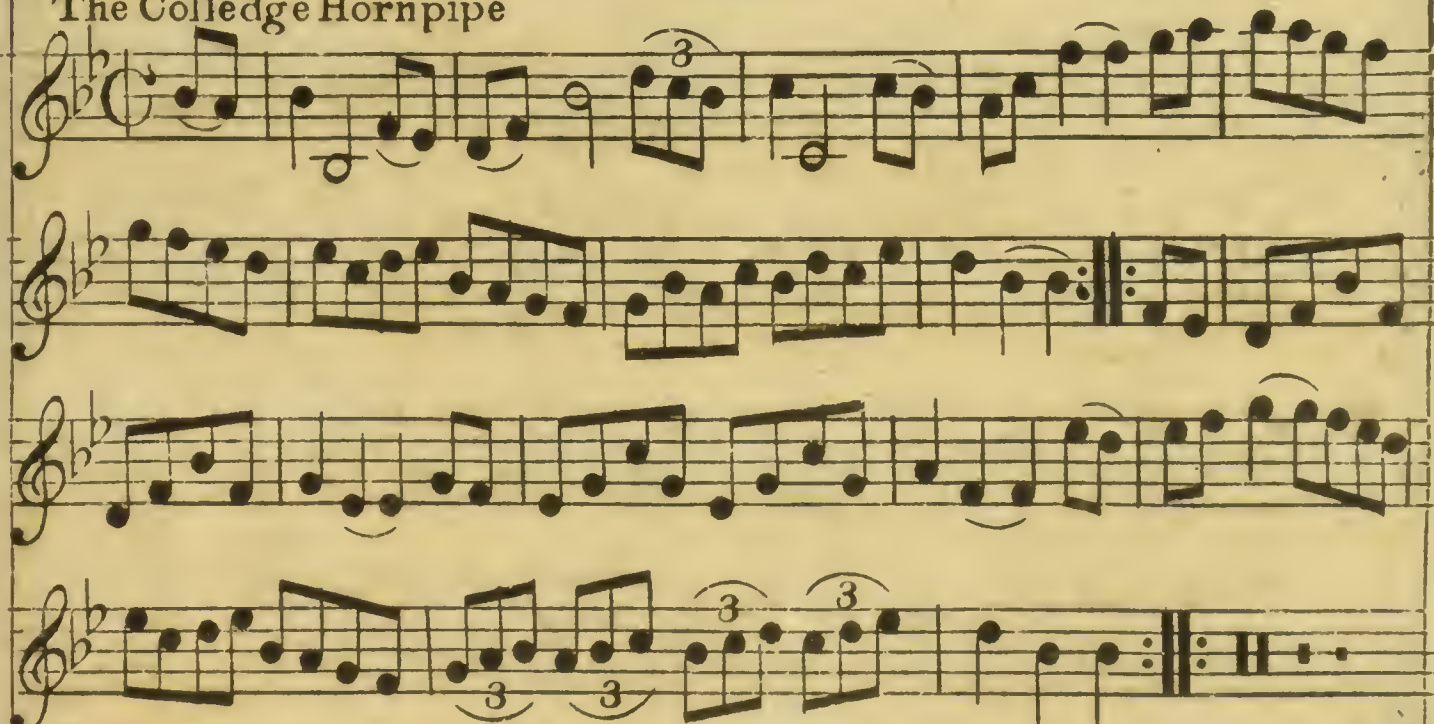
The German Minuet

Musical score for The German Minuet, measures 1-16. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *tr* (trill). The score is written on five staves. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, and the fifth staff contains measures 17-20. The piece concludes with a double bar line and a repeat sign.

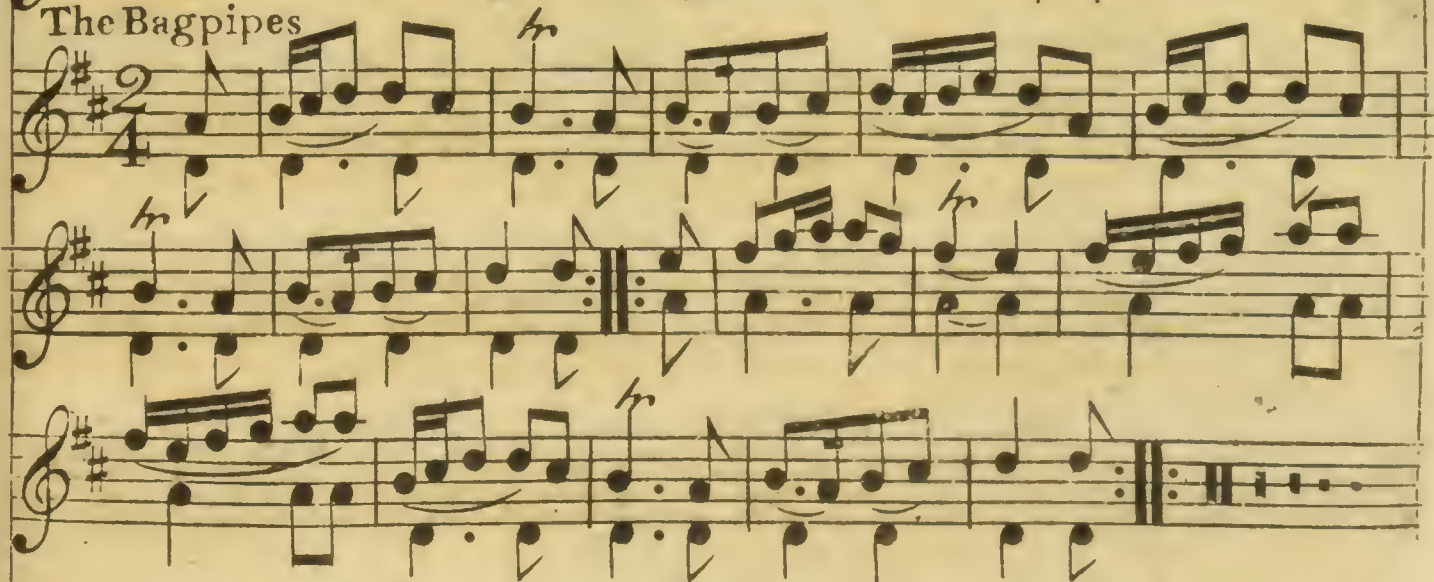
A Dawn of Hope



The Colledge Hornpipe



The Bagpipes



This image shows a page of handwritten musical notation for Handel's 'Water Piece'. The page is numbered 52 in the top left corner. The title 'Handel's Water Peice' is written in the top left, with a small correction from 'Peice' to 'Piece'. The music is written on twelve staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is in a historical style, featuring various note values, rests, and slurs. There are several instances of the letters 'lr' written above notes, likely indicating 'long' or 'lento'. The paper is aged and yellowed, with some visible wear and tear.

A handwritten musical score on 12 staves, organized into six systems of two staves each. The notation is in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Many notes are marked with a handwritten 'tr' (trill) above them. The score concludes with a double bar line and repeat signs on the final two staves.

54 March in the Water Peice

The musical score is written on ten staves. The first four staves are in treble clef, and the last six staves are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, repeat signs, and dynamic markings like 'lr' (largo) and '3' (triplets). The title 'March in the Water Peice' is written at the top left, and the number '54' is written above it. The text 'The Clarinet' is written above the fifth staff. The score is a single system, with all staves connected by a brace on the left.

The Clarinet

A DICTIONARY.

35

Explaining such Greek, Latin, Italian, and French Words, as generally occur in Music.

(A)

Adagio, a slow Movement
Affettuoso, very tenderly
Allegro, Brisk or Quick
Alto Viola, Counter Tenor
Andante signifies that all the Notes must be play'd equal & distinctly, Afsai Enough.

(B)

B. C. Or Basso Continuo, the Thorough Bass for the Organ, Harpsichord, or Spinnet, &c.
Bene placito, at Pleasure.

(C)

Canto, the first Treble.
Canzonetta, A Song in general.
Camera Chamber as Arie da Camera, Chamber Airs

(D)

D. C. Or Da Capo begin again & end with the first Strain.

(E)

Ecco or Ecchus In Imitation of a natural Ecco, this Word is sometimes used instead of Piano.

(F)

F. Or Forte signifies L^d or strong.
F F Or Piu Forte, louder than Forte, Fuga or Fuge, is when some of the Parts begin a certain Aire & y^e other Parts begin sometime after y^t imitating y^e first & repeating the same Air throughout all the Parts.

(G)

Galliarda, Gay, Brisk, Lively, &c
Grave, a slow Movement.

(L)

Largo, very slow.
Larghetto, not so slow as Largo.
Lent, Lento, or Lentement slow.

(M)

Men, signifies less, as Men Allegro not so quick as Allegro.

(N)

Non, not as
Non troppo Presto, Not too quick

(O)

Organo, signifies properly an Organ, but when it is written Over any Peice of Musick, then it signifies the Thorough Bass

(P)

P. Pia, or Piano soft.
Pianissimo or P. P. P. very soft.
Piu Allegro, more brisk than All.
Poco Allegro, not so brisk as Allegro
Presto, Fast or Quick.
Prestissimo, very Quick.

(R)

Recitativo or Rec.^o to express a sort of speaking in singing; this Word is very Common in Cantatas.
Ritornello, a short Symphony so called, which either begins before the Song or sometimes in the middle or also after the Song is ended.

(S)

Senza, without, as senza Violini. without Violins
Solo, alone as Violino Solo, The Violin alone.

Staccato, Or Staccato, in a plain and distinct manner.

Subito, Quickly.

(T)

Tutti, all, or all together.
Tacet, signifies let it be silent.

V

Vivace, with Life and Spirit
Unisoni, is set over a Peice of Musick, when all the Parts, play in the Unison, or Octave.
Volti Subito, turn over quickly, or without Loss of Time.

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